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SEPTEMBER 1949

Vol. 49

Number 1

50 CENTS



30 Issues of Geographic School Bulletins to Enrich Your Curriculum

Once again the National Geographic Society has generously offered to bring to you 30 issues of their school bulletin, compiled from the travel experience of their staff, results of research, information from scientific institutions and Government bureaus, and highlighted by photographs from the Society's enormous file. These bulletins represent reference material gathered from every corner of the globe and brought into your classroom to make every lesson more meaningful.

Here is an opportunity to read about and see peoples and places that have formerly been merely chapters in a book—from Australia's "bush" country to exotic Bermuda, and from century-steeped European civilizations to Africa's newly-discovered wonders. Cultures, customs, languages from our own as well as distant continents are brought to your pupils in concise and understandable illustrated articles, as well as the workings of Nature, the greatest artist. New islands appear and disappear, volcanoes come into being, canyons are being eroded and shore lines are changing. These changes in the chapters of the world are vividly described, making geography a living activity with meaning far beyond the classroom maps. Geographic School Bulletins bring "One World" into your classroom for one of the most successful year-round integration programs that we have seen.

Send 28 cents (this includes 3 cents for forwarding your subscription) and receive 30 issues of the National Geographic School Bulletins. The address is Secretary, The SCHOOL ARTS Family, 199 Printers Bldg., Worcester 8, Mass., before October 31, 1949.

Free Help for Paper Sculpture and Other Classroom Crafts

The Minnesota Mining Company invites your pupils to participate in creating gaily costumed figures from flat sheets of paper secured with Scotch Tape. Figures and costumes, trees and animals that come to life through this medium hold the interest of all. This conveniently illustrated brochure on figure construction represents the actual classroom experiments and successful results achieved by Mr. Ludwig C. Bodzewski, Art instructor in the Glenview, Illinois Public Schools.

Several illustrations show close views of pupils at work on a mural for their classroom and when the brochure is opened, there is a complete 9-step lesson in figure construction with easy-to-follow

diagrams. These steps include construction of head, torso, arms and legs, hands and feet.

Another equally useful publication by the Minnesota Mining Company is titled SCOTCH TAPE GOES TO SCHOOL, featuring handwork projects for grades 1 through 8. These include the use of transparent tape in making index tabs, envelopes for school work, files from cartons, folders, candleholders, tape decorations, party hats, room decorations, as well as for lettering and the preservation of nature-study specimens.

Send 3 cents postage for forwarding your requests and we will send your name to the above organization for copies of PAPER SCULPTURE and SCOTCH TAPE GOES TO SCHOOL. Mail your request to Secretary, The SCHOOL ARTS Family, 199 Printers Bldg., Worcester 8, Mass., before October 31, 1949.



This column brings to you a cross section of current publications of interest to art and craft teachers.

Flowers. The Flower Piece in European Painting. Introduction by Margaretta Salinger. 27 explanatory and introductory pages plus 40 full color plates. Size 8½ by 11 inches. Published by Harper and Brothers, May 1949. \$5.00.

This book presents the important part that flowers have played in paintings produced by famous artists from the 14th century to the present day. Ranging in color from the most delicate pastel to the brightest scarlet, flowers have been an inspiration to painters who have successfully captured their natural beauty with oils and brush.

The symbolic meaning of flowers is discussed in interesting detail by Margaretta Salinger in her introduction to the book, and we learn such interesting details as how the lily was chosen as the flower of the Virgin, how Aphrodite stained white roses red, and how the appearance of the tulip in Holland started a great speculation in which fortunes were lost and made. From this introduction we move on to a detailed study of the 40 color plates, discussing the symbolic usage of flowers in painting, details of composition, interesting biographical bits about the artists, as well as general artistic trends of the periods represented by the paintings. The 40 color plates are reproduced with wonderful authenticity and in sizes large enough to study leaf shapes, insects that lend reality to the flower paintings, and the vivid contrasts as well as subtle blending of colors that artists have used throughout the centuries in capturing for lasting enjoyment the living poetry of flowers.

Send \$5.00 for your copy of this new book, FLOWERS, to Creative Hands Book Shop, 199 Printers Bldg., Worcester 8, Mass.

(Continued on page 12-a)

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE

The National Art Education Association held a summer meeting in Boston on July 4. Many prominent art educators were present and an election of officers was held.



Photo, courtesy W. H. Milliken, Jr.

Officers and Council Members of the N.A.E.A.

Seated, left to right: Sara Joyner, Vice-president of N.A.E.A.; Dawn Kennedy, Council Member; Idella Church, Council Member; Margaret Glace, Past President of E.A.A. Standing, left to right: I. De Francisco, Secretary-Treasurer of N.A.E.A.; Edwin Ziegfeld, President of N.A.E.A.; Ruth Coburn, Council Member; Joseph Marino-Merlo, Council Member; Louis Hoover, Council Member; and Archie Wedemeyer, Council Member.

American Art Weeks, covering the entire month of November, have been set aside for observance by schools, individuals, and organizations. Sponsored by the American Artists Professional League, this year's observance motto is "Art is the Measure of Civilization." Some of the many purposes for setting aside these weeks are: stimulating interest in the arts, participation in art activities, visiting museums and studios, helping state directors in compiling records of achievements for submission to the National Board in competition for prizes awarded by the American Artists Professional League at their annual dinner. Plan to participate in the observance of American Art Weeks in the month of November.

The 14th Ceramic National, co-sponsored for the fourth year by the Onondaga Pottery Company, will open with a preview October 29 at the Syracuse Museum of Fine Arts. This outstanding exhibition will then start a year-long tour. Prizes amounting to more than \$2,000 have been offered for ceramic sculpture, pottery, and enamels, which will be awarded by the final jury meeting at the museum in October. Of interest to painters as well as ceramists is the announcement of the First National Exhibition of Dinnerware Decoration, included this year in the Ceramic National. This has been planned as an effort to attract the attention of American artists to this ceramic medium as a worth-while means of expression. Prizes totaling \$1,000 are offered for paintings which will be reproduced on china or earthenware and exhibited with other entries in the Ceramic National. Each artist may submit three designs for application to a 10-inch dinner plate of American manufacture. In judging sketches, consideration will be given to the ease and practicability of application in mass production.

Tempola-Craft ... a wax-resist method of decoration



1
Draw the design with Crayola Wax Crayons, using light, bright colors if the background is to be dark. Sharpen the crayon. Press down heavily and evenly, holding near the point to prevent breaking.



2
When the drawing is finished, brush with Artista Tempera or Artista Water Color, with short, quick strokes. Use a one-inch flat brush rather than one with a point, and be generous with the paint.



3
When the background is dry, glaze with clear shellac or protect with a coat of liquid wax. Tempola-Craft may be applied to paper, cardboard, unfinished wood or non-glossy pottery. Decorated bread board illustrated may be used as a serving tray.



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School Arts, September 1949

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1-a

another **PLASTIC WOOD** craft idea!



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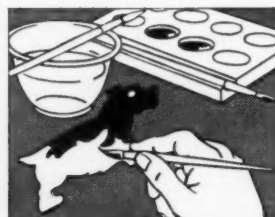
PLASTIC WOOD is already a favorite with scores of Arts and Crafts teachers. Handles like putty, hardens quickly and permanently into grainless wood. Consistency is easily controlled with **PLASTIC WOOD SOLVENT**.



1 Make form of heavy cardboard. Insert pin in slot with point out (as shown in photograph).



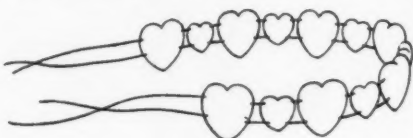
2 Build up **PLASTIC WOOD** on front to desired thickness. Add thin layer on back.



3 Sandpaper edges and flat surfaces. Paint in bright, contrasting colors. Add detail as desired.



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ALABASTINE "FINGER-TIP"

For finger paints, use "Finger-Tip" with the regular Alabastine Art Colors. No extra paints required. Excellent for art instruction in summer camps and summer art appreciation classes. Write for descriptive folder.



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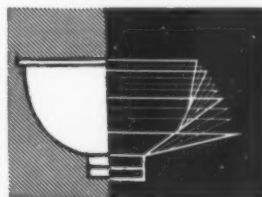


ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

Makers of Sheldon Art Furniture and Art Educators Collaborate to Meet Your Needs. This 48-page illustrated catalog is the pioneer result of E. H. Sheldon and Company and art educators, working together to meet the furniture and equipment needs of the modern art classroom. In the front of the catalog is a double-page enclosure of templates scaled $\frac{1}{4}$ to 1 inch, identifying the names of the equipment as well as the numbers of the articles as they appear in the catalog. Here is the perfect way to lay-out your workroom needs—whether you are planning a new classroom, modernizing an old one, or planning hopefully for the future.

In the catalog introduction are discussions of the studio workshop in art, including such important aspects as diversification, flexibility of equipment, work centers for different-sized activity groups, and facilities for display and storage space. Next we find a diagram of an all-purpose art workshop
(Continued on page 4-a)



silver for the craftsman

—a guide for all who work in sterling silver—hints for good silver soldering, answers to technical questions, illustrations of popular gauges of sheet and wire—write for booklet B-4.

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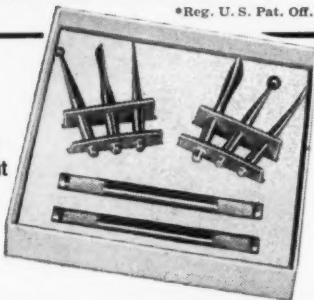
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FOR METAL—No. 460 X-acto Metal Embossing Kit, complete with instructions. **\$2.95**

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with shaded areas indicating places for water coloring, drawing, sketching, printing, drafting, block printing, silk screening, clay, metal, wood, leatherwork, and weaving looms. Other art workshops keyed to the art and craft activities are shown on the following pages, with enlarged drawings of students engaged in the various processes around the outside, with the suggested spaces for these activities indicated by arrows. After the section of carefully planned work areas and typical classroom diagrams, we are introduced to the various types of art furniture in detail, from the art horses and student tables to work counters, base cabinets, wash sinks, drawing board spaces, complete wall assemblies, and display cases to instructors' desks, chalk, and tack boards. The final pages show in full color the material available for counter-tops, with their specifications and a concise section on shipping service.

Send today for your copy of the E. H. Sheldon and Company catalog, a forward step in the fulfillment of modern classroom needs, planned by representative members of your profession. Write your request on your school stationery and mail to Items of Interest Editor, 199 Printers Bldg., Worcester 8, Mass., before October 31, 1949.

Leather Materials from J. J. Connolly are presented for your at-home or at-school selection in a convenient 48-page catalog filled with clear pictures and word descriptions of all kinds of leathers including sheepskin, cowhide, pigskin, goatskin, and reptiles, plus all the tools needed for converting the leather into attractive and useful objects. Waxes, stains, cement, carving and stamping tools, complete kits of carving instruments and

(Continued on page 6-a)

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Kits \$1.50, \$2.50, \$5.00—Blocks and Boulders
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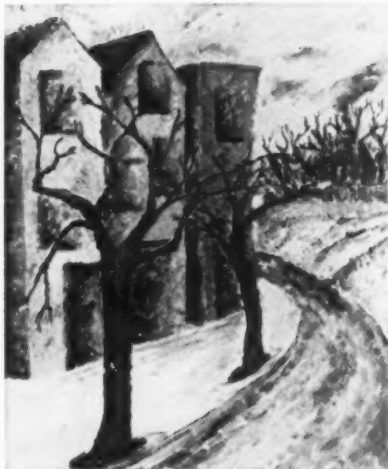
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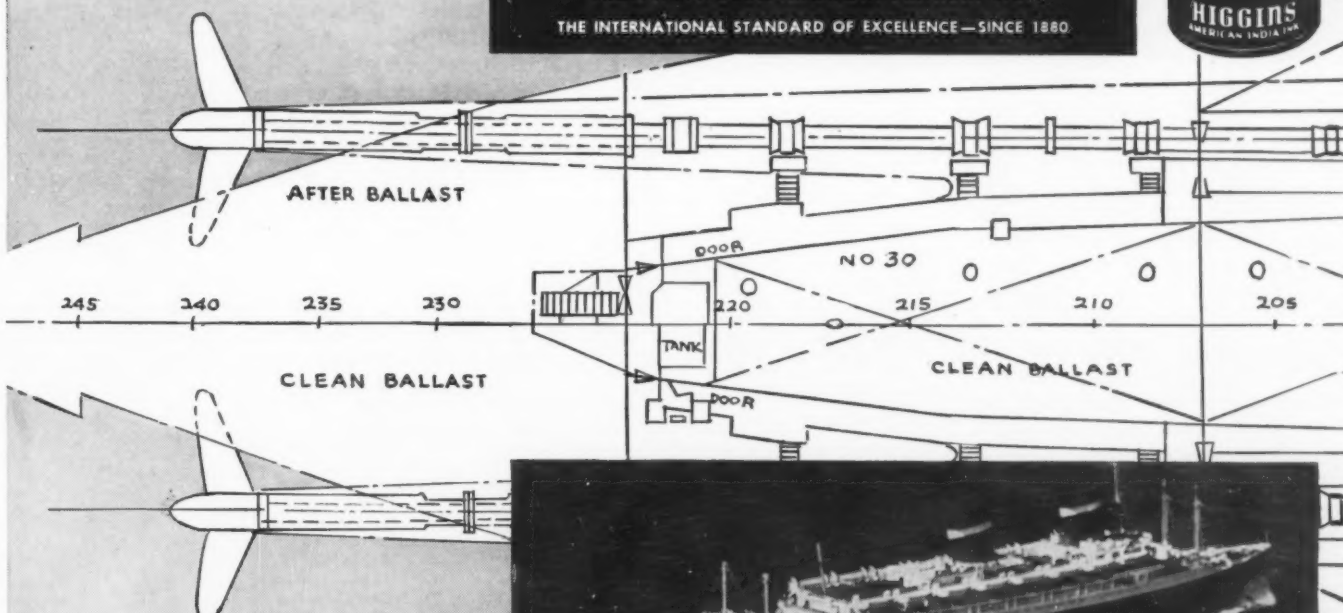

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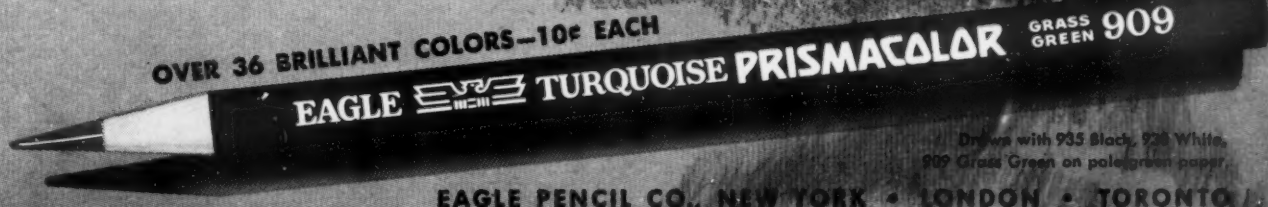


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(Continued from page 4-a)

saddle stamps in almost every pattern give you an unlimited selection for your classroom leather-work. Write for your J. J. Connolly catalog. Send 3 cents postage to Items of Interest Editor, 199 Printers Bldg., Worcester 8, Mass., before October 31, 1949.

Perry Pictures, Key to Economical Art Enjoyment. I have on my desk the new 56-page catalogue of Perry Pictures, the organization that captures in soft sepia the great works of art from all the ages and brings them to you in reproductions priced for everyone's enjoyment. Actual samples of each size available are included in the catalogue, as well as entire pages of miniature reproductions, carefully numbered to match the titles and order numbers that are listed according to the type of reproduction, the kind of subject, and the art of various countries. Among the countries represented are: Italy, France, Spain, Holland, Germany, Britain, South America, Africa, Switzerland, Turkey, Japan, India, Palestine, China, and Arabia. Other classifications include those of historical and geographical nature, distinguished people, colored bird pictures, religious pictures, and the most outstanding works by American artists.

This conveniently classified and illustrated price list and catalogue has a special feature that you'll appreciate. One corner has been punched and a loop of cord has been inserted and fastened—enabling you to hang the catalogue in any handy spot for quick reference, as you would your telephone directory.

Send 28 cents (this includes 3 cents for forwarding your request) for your copy of the Perry Picture catalogue. The address is Items of Interest Editor, 199 Printers Bldg., Worcester 8, Mass. Order before October 31, 1949.

News for your Looms!

WORLD-FAMOUS PATONS AND BALDWIN'S OFFER THREE SPECIAL WOOL YARNS . . . NEW NUBBY BEEHIVE "WOODPECKER," BEEHIVE "TWEED," AND TAM O'SHANTER "WORSTED."

Glorious handweaving yarns, imported from Scotland, are now available for American use. Suitable for all types of hand looms, and for both warp and weft, and put up on ready-to-use 4-oz. tubes. Beginners will develop the art with greater pleasure and skill as they draw inspiration from the beautiful colors and responsive "handle" of these superb yarns. Color and yarn combinations are inexhaustible, using the new nubby Beehive "Woodpecker"; the rich blended shades of Beehive "Tweed"; and Tam O'Shanter "Worsted" (Made in U.S.A.), which is ideal for scarfs and other simple projects.

WRITE TO THE ADDRESS BELOW FOR FREE COLOR CARDS AND PRICE LIST.

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Beehive Yarns
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BEEHIVE "TWEED,"
Article W. 1, in 19 glorious colors, manufactured in Scotland.



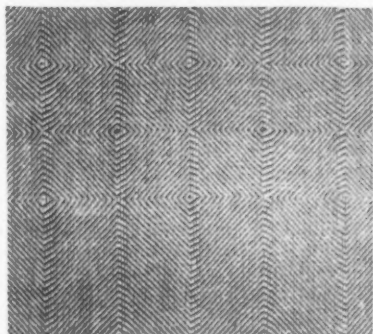
BEEHIVE "WOODPECKER,"
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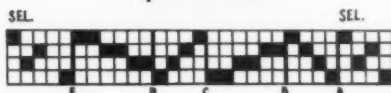
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	1	2	3	4
			X	X
		X	X	
X	X			
X				X

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1	2	3	4
0			0
		0	0
	0	0	
0	0		

MATERIAL: 20/2 Golden Rule cream
linen warp;
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Warp, 4 tubes for 3 yards;
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Warp: 908 threads.

Reed: 12 dent sleyed for 24 per inch.
Sley: Two to the dent.

TO THREAD: Thread right selvage, then (a-b 11x, b-c 1x, c-d 11x, d-e 1x) 9x, then left selvage, (x means times to repeat)

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Put Fur on Molded Animals with Fluf-E-Kote, an important item in the modeling set that is also equipped with a flexible rubber mold for a realistic buffalo head, including all the materials necessary for decoration. Fluf-E-Kote is easy to apply, can be used for hair on models, for clothing effects resembling velvet, and for realistic fur effects on molded animals. See your local dealer for further information.

Leather Samples for the Craft Teacher are available in a booklet-catalog from the Geilich Leather Company, of Taunton, Massachusetts. Ten different leathers include snuffed and full grain for tooling and decorating, red and brown lacquer

leather with bright finish for leatherwork, Chinese Dragon embossed pattern for unusual effects, shoe and slipper leather, and shoe-lining leather. The ten samples included in this descriptive catalog are 1 $\frac{1}{4}$ by $\frac{1}{8}$ inches and give an excellent idea of the finish, flexibility and color. Send 3 cents postage for your copy of the Geilich sample catalog for leatherwork to Items of Interest Editor, 199 Printers Bldg., Worcester 8, Mass., before October 31, 1949.

A Rainbow of Show Card Colors for simplified selection are brought to you on a folder by the Craftint Manufacturing Company. Thirty shades of available tempera show card shades are numbered, named, and shown in their full brilliance on 1 by $\frac{3}{4}$ inch size samples. This folder is not only practical for pre-selection of your tempera colors, it is also delightful to look at, with the clear yellows varied reds, soft lavenders and greens. Send 3 cents for your Craftint Tempera Show Card colors. Address your request to Items of Interest Editor, 199 Printers Bldg., Worcester 8, Mass., before October 31, 1949.

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(Continued on page 8-a)

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Wearing ✓ Unsurpassed
Breaking Strength ✓ Smooth ✓
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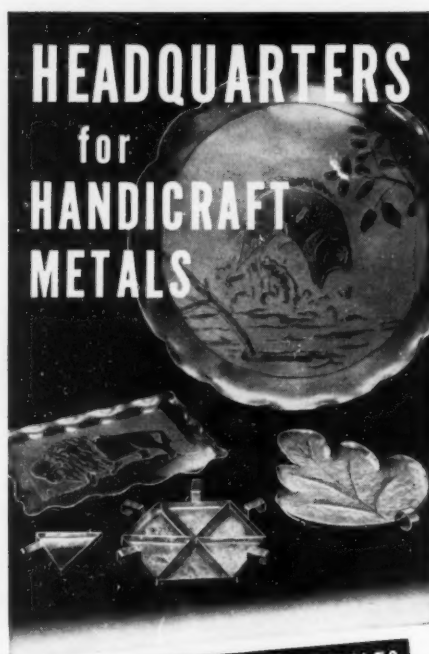
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Weber Costello Company presents "How to Use the Chalkboard." This large green-and-white folder presents vividly the wonderful classroom potentialities of chalkboard use, illustrated with dynamic drawings emphasizing the variety of activities that can be accomplished. Subjects covered are: The Teaching Process, The Chalkboard and the Teaching Process, Chalkboard the No. 1 Visual Aid to Learning, Chalkboard and the Developmental Lesson, The Planning of Chalkboard Work, How to Write and Draw on the Chalkboard, Student Use of the Chalkboard, and Summary of Advantages of Pupil Use of the Chalkboard. If you would like a copy of this Weber Costello Company folder, send 3 cents postage to Items of Interest Editor, 199 Printers Bldg., Worcester 8, Mass., before October 31, 1949.

A Complete Catalog for Wood Burning Craft has just been received from the Ungar-Craft Studios of Los Angeles. This illustrated catalog is in convenient folder form, with the order blank on the back of the front page. Each wood burning design is illustrated, named, and keyed by number for ordering. Plaques, costume pins, book ends, waste basket, tray, string box, knife holder, napkin holder, and pot holder rack round out a design-stamped collection that will meet the gift needs of every craftsman. Send 3 cents postage for your copy of the folder catalog offered by the Ungar-Craft Studios. Address your request to Items of Interest Editor, 199 Printers Bldg., Worcester 8, Mass., before October 31, 1949.

American Optical Company announces a new Projector designed to handle slide films and slides, and intended for use in the educational and training field. The efficient model allows the operator to switch instantly from one medium to another and the slide film unit slips in and out of the projector easily. For details of the Spencer MC Delineascope, see your dealer. This model was released early in the summer.

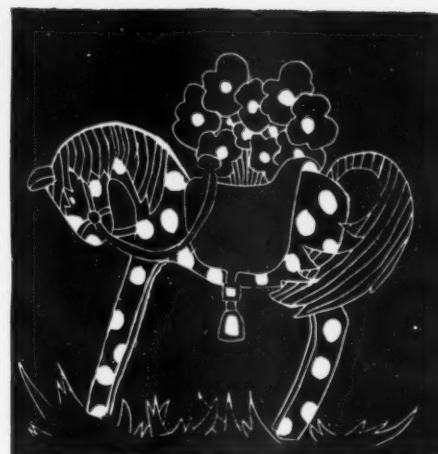
Sculpstone announces new tool. Sculpstone Inc., of New York City has added a new spiral coping saw to their line of soft stone tools. This saw will cut soapstone, sculpstone, alabaster, wood, plastics, and light metals. Because of the design, it may be drawn across the hand without cutting and can be used with safety by children.

Many Improvements incorporated into New Thermo Furnaces. The Thermo Electric Manufacturing Company of Dubuque, Iowa, have announced a new Series 1500 bench-type electric furnaces. Using their stepless and wasteless temperature controller built into the instrument panel, the adjusting control knob, regulating current input from 5% to 100% time "on" gives any desired temperature from 350 degrees F. to maximum (1900). The instrument panel also houses an indicating pyrometer, a toggle switch, and a neon signal light. See your dealer for further details of these new Temco Furnaces.

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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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Editorial Notes

WHY is it that Design has been so slow in taking its place in proper relation to other subjects in the Education System? And why will everyone admit interest and some understanding of Music, Literature, and the Dramatic Arts but no one ever seems a bit embarrassed to say "Oh, I can't draw a line. I don't know the first thing about Art. Design—what is that?"

There seems to be no confusion about what is necessary for literature or poetry. The idea, or creativity comes first, then the technicalities of writing, composition, or the study of the balance required to make poetry. One of the most elusive of the aesthetic studies is Music—yet there is much more understanding of how to analyze it and teach it than there is of Art or its most active ingredient—Design. We seem to be able to teach comprehension through Literature; auditory development by Music; and yet the most important sense of all—just plain seeing, or visual development—is practically a lost art in our present culture. Design is just "Optical Poetry" or "Visual Harmony." Too many designs are accepted as such which are as scattered words or notes. The same words might be put to verse or music if the designer understood Unity, Rhythm, Measure, and the other balances so necessary to visual organization.

The method of teaching the art of planning or design in our schools by mechanical rules has been thrown out because the rules outbalanced creative expression. Creative expression alone replaced design study but something was still wrong. Ambitious students floundered. We found that creativeness can go just so far in achieving Design and then, if the student has no gauge or measures with which he can appraise his work or does not have a natural sense of visual balance, he loses interest. What is wrong?

Analyze Design—what is it? It is a recording of various types of Balance—for visual satisfaction or functional use. Design for aesthetic use may be only the first but industrial design must include both. If we will research and teach the qualities which make good visual balance and unleash creativeness at the same time, we can educate all to Design. We need not frustrate them with rules, but let them create with confidence, knowing that there are tangible means of finding and practising "Optical Poetry."

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Vol. 49 No. 1

September 1949

DESIGN

ARTICLES

NATURE IS DESIGN	2
DESIGN IS BALANCE	Esther deLemos Morton 4
THREE-DIMENSIONAL DESIGN IN PAPER	Winifred Bond 10
PLASTER, AN EXPERIMENTAL APPROACH TO DESIGN	William Bealmer 11
AUTO MODELS TEACH DESIGN	13
SURFACE COMPOSITION	Maria K. Gerstman 14
WHAT IS ART? PART II	Zoltan I. Poharnok 16
ADVENTURES IN DESIGN	Vera B. Arnold 21
ANIMAL SYMBOLS IN NORTHWEST COAST INDIAN DESIGN	Charlotte Baker Montgomery 24
DESIGN IS A BRIDGE	Anna Dunser 29
NON OBJECTIVE AND ABSTRACT DESIGN	Elise Reid Boylston 32
CREATIVE COMPOSITION IN THE JUNIOR HIGH SCHOOL	Maud T. Hartness 34

ILLUSTRATIONS

MOSAIC IN DESIGN	Margaret Stussy 19
PLAN THE BIRDS AND FLOWERS AS YOU GO	Jessie Todd 28
BASIC DESIGN IN TAPA	Gertrude Lake 36

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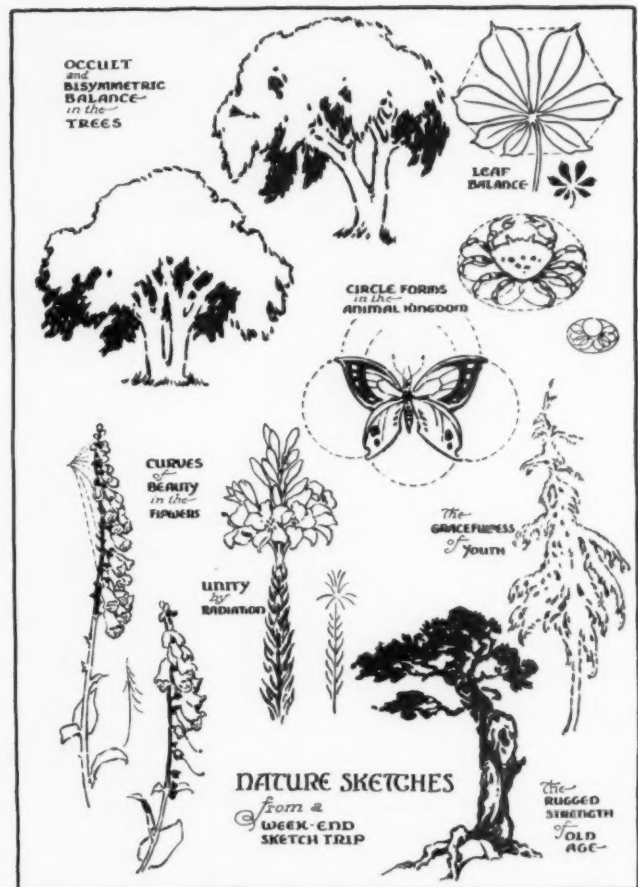


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Pedro deLemos, Editor of "School Arts" since September 1919, opened his first issue with emphasis on the importance of the balance of Nature to Art and Design



The basic facts of design are to be found in nature's forms. These never changing proofs of balance are the background of mankind's concept of Design

NATURE IS DESIGN

ART IS DESIGN . . . DESIGN IS BALANCE

TIME has only served to emphasize more clearly man's need for this vital subject—the art of planning or Design.

"If you have doubted the purpose of practical or applied art in the school, consider how the tiny plant grows and flourishes and brings out beautiful foliage and colored flower to please the aesthetic eye and mind—but it is all toward the purpose of bearing the fruit, or seed, or kernel which is of service to some creature. If you have doubted the need of careful preparation of drawing and design and color to the handicrafts—if handicrafts appear as the fruit of the whole matter—remember how carefully nature prepares the plant, how perfect must be the beginning—the stem, the blossom, that the fruit may be formed perfectly and ripen to a harvest.

"The beauty of Nature is its unity, its fitness of detail to its purpose. Thus messages could be found in unwaning measure from the book of Nature for man; and if the busy teacher whose work is crowding every hour of the week will but go to Nature for rest and clearer vision more often each year, the year's work will be made easier."

These words are found in the opening paragraphs of the September 1919 issue of "School Arts" Magazine. Thus, thirty years ago this month, Pedro deLemos dedicated himself to practical art education in which he has ever stressed the importance of design.

From nature he read the formula of design and its purpose to education—as in all planning, the success of design depends upon its unity and its fitness of detail to its purpose. In thirty years these concepts have not changed—they have only broadened to include the many new phases of design which science and research have opened to us in new combinations of nature's materials, alloys, plastics, and all the synthetics.

Whether we are conscious of it or not, it is nature and her laws of relative force or balance which govern man, his creations, the materials with which he works, and the practical or aesthetic satisfaction which his efforts have upon other men.

As creatures of the earth we cannot escape these physical limitations. All things exist upon the earth and remain upon it within given cycles, according to a plan

or the laws of balance. So it is that man exists and everything he plans or builds must also conform.

So accustomed are we to this perfect balance of nature that we are apt to overlook it as the background and the proof by which all planning or design can be compared.

No matter from what time or culture of the earth's history we study Design, be it Primitive, Oriental, Classic, or Contemporary, or from what materials we see it represented—stone, wood, metal, glass, cloth, or paper—and how the design is put into effect within the limitations of these materials—by means of line, form, space, texture, and color; all those forms or plans which have endured and those which are to be of contemporary success, must include the basic principles of Balance in order to achieve aesthetic beauty or lasting functional satisfaction.

From nature we can learn the ultimate upon which we on this earth can base our concepts and comparisons. Nature has given us the materials—plant, animal, and mineral resources—with which to plan and prepare our lives. Balance these against elements of time, sun, wind, and rain, and we have our limitations for the use of nature's materials.

Man, too, is one of nature's designs, and it is with his development that we are concerned in education. By education he can learn how to put nature's materials to

work that he may better survive and improve his existence. The farther he looks, the more he finds to inspire him. From nature's resources his creative efforts are unlimited, providing he go to the source of nature's planning and study its smallest units. He discovers that in each little particle visible to the eye there is a plan. From the smallest division of living tissue of animate or inanimate matter to the ultimate accumulation of all these things we know as the earth and its inhabitants, there is repeated pattern and design, governed by the forces of nature even to man's powers of conception; his mental, visual, kinesthetic, and auditory senses. He must be aware of these, his tools of perception, should he desire the fullest from his life, or hope to continue his existence.

Whether he chooses Literature, Science, Medicine, or the varied fields of the Arts as his purpose in life, he knows that everything depends upon the plan or pattern of his undertaking—this is Design.

By understanding it ourselves and teaching young students an awareness of Design, proportion and balance, the limitations in materials, and the advantages of the perceptivity of color and sensitivity to vibration, we are giving them practice and foundation for the mental, visual, kinesthetic, and auditory development so necessary to keener and more intelligent understanding of all things in the careers they may choose for later life.



Pedro deLemos believes that Nature's forms adapted to Nature's material in native handicrafts are still the sincerest forms of Art expression yet achieved

DESIGN IS BALANCE

ESTHER deLEMONS MORTON

CREATIVITY alone cannot produce good Design. Anyone can create some form or other of plan or ornament proposedly for the satisfaction of the beholder, but if that plan or design cannot measure up to the test of visual satisfaction plus function, the designer has not produced art.

Art is a study of balance through visual and mental interpretation. The means of achieving Balance in Art is through a study of Design.

By analyzing the fundamental definitions and types of designs, the student finds means of further inspiration as well as the answers to why some designs are successful and why some are not.

Design principles should never be used mechanically, as the circumstances and overlapping of the various factors of creative design will seldom produce identical problems which fall into a set pattern. A study of design principles can prove valuable as a gauge when integrated with individual expression.

Design cannot be isolated as a subject—it is a part of every phase of Art. In the handicrafts it is **design**; in architecture it is a **plan**; in commercial art it is a **Layout**; and in painting it is **Composition**. Regardless of terminology, the basic fundamental principles of Design belong to every field of Art.

Art, according to the accepted definition, is the use of skill and taste according to aesthetic principles. The problem of the artist is how to put this into effect. No matter how spontaneously creative he may be, there forms in his mind before commencing or as he works, some sort of order or pre-conceived procedure—in other words, he plans.

In looking for a word to describe this planning, we find the word "Design" defined as (1) "a plan or idea intended to be expressed in visual form or carried into action." We also find the definition (2) "a piece of decorative art considered as to its form and color." Both of these definitions belong to the realm of Creative Arts, but at this particular time we are concerned chiefly with the first definition—that of rudimentary planning and the seeking of terms or facts which can help to explain the reasons behind successful and pleasing forms or designs.

Good Art is good Design—good design can only be achieved by good balance. Balance in design can be achieved by equal or proportionate use of any line, or mass, or color. There are several tangible and thoroughly practiced methods of recording balance in line and form.

As far back as the Neolithic periods of culture the use of simple forms for decoration shows an innate sense of balance and spacing. This proves that mankind is con-

scious of Balance and that he will by natural mental process and choice, seek a means of expressing his ideas in the most pleasing arrangements possible.

With current renewed interest in design research, we find the artists seeking new and more expressive terms to describe Design principles in reference to modern theory and modern materials. However, upon analysis, we find that the principle which they establish remains basic in any language—it is still balance of line, form, space and color.

STRAIGHT LINES TO GEOMETRIC FORMS

The first use of Design is conceded to have been by straight line arrangements gradually evolving into square and diagonal shapes. These basic design facts were apparent in the first works of mankind when he poked or scratched a piece of soft clay and repeated the motif for the sheer pleasure he derived from the sight or feel of his own expressions with that medium. The earliest works of mankind have shown in archeological proof a transitional period where the variation of the straight line took on a slight curve, the curve later becomes more apparent and evolves into the complete circle and then develops into the scroll and complex lines of direction. Thus, the basic lines of direction and geometric shapes took form and in them the student becomes aware of his keys to the more complicated combinations he encounters as he progresses in art study. He must be able to recognize the line, the shape, and the volume of any subject. Simple geometric areas and their cubic forms are the artist's basic tools, with them he plans and constructs **balance**—the **balance** he must have to create the good **design** with which he is to achieve **art**.

REPETITION

The straight and curved lines and their geometric shapes—the square, triangular and circular areas—are natural basic forms for elementary design study and may be used to show the most easily understood method of balance. (See chart, page 5.)

(a) Border

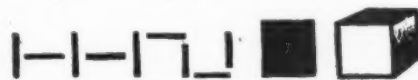
One of the simplest forms of repetition is the border. In repetition on a horizontal or vertical line, be it straight or curved, one achieves the ever-acknowledged form of decoration, the border.

A study of ancient or primitive border designs is fascinating research for design study, not with the idea of influencing the student in design motifs, but in teaching him an understanding of how and why such design arrangements evolved.

GEOMETRIC FORMS IN NATURE AND DESIGN



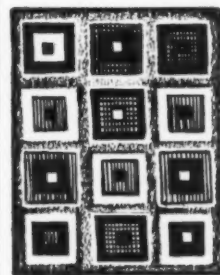
Angles and Squares in Nature



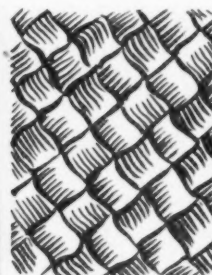
Angular lines form the square and cube
Repetition of squares form Border



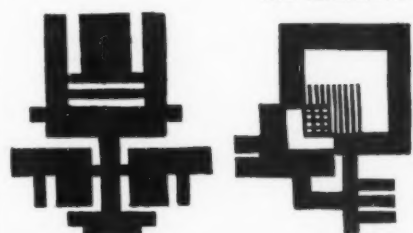
Chilean pottery design from squares



All-over pattern....Peru



Basket texture
Susa III Millennium B.C.

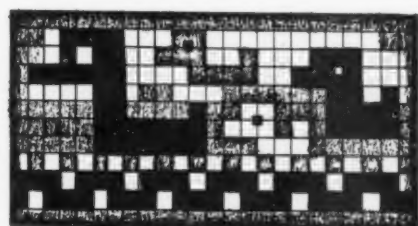


Symmetric

Asymmetric



Angular Rhythm from the square



Elementary design with
paper mosaic or squared paper



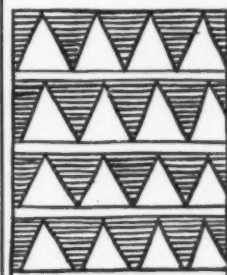
Diagonals and Triangles in Nature



Diagonal lines form the triangle and pyramid
Repetition of triangles form Border



Triangle border from ancient Greek vase



All-over pattern....Africa



Water texture
Egypt 12th Dynasty

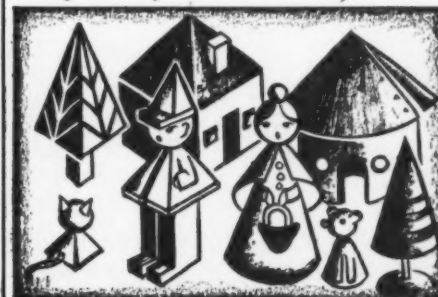


Symmetric

Asymmetric



Diagonal Rhythm from the triangle



Pyramids and cones for paper and wood



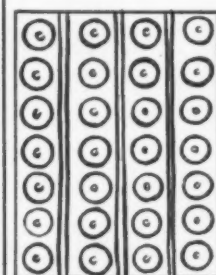
Curves and Circles in Nature



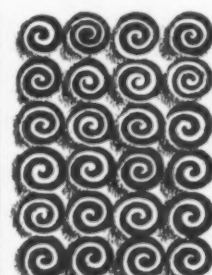
Curved lines form the circle and sphere
Repetition of circles form Border



Circle border from ancient Mexican stone



All-over pattern....Chile



Curly lamb texture
Neo-Sumerian 2400 B.C.



Symmetric

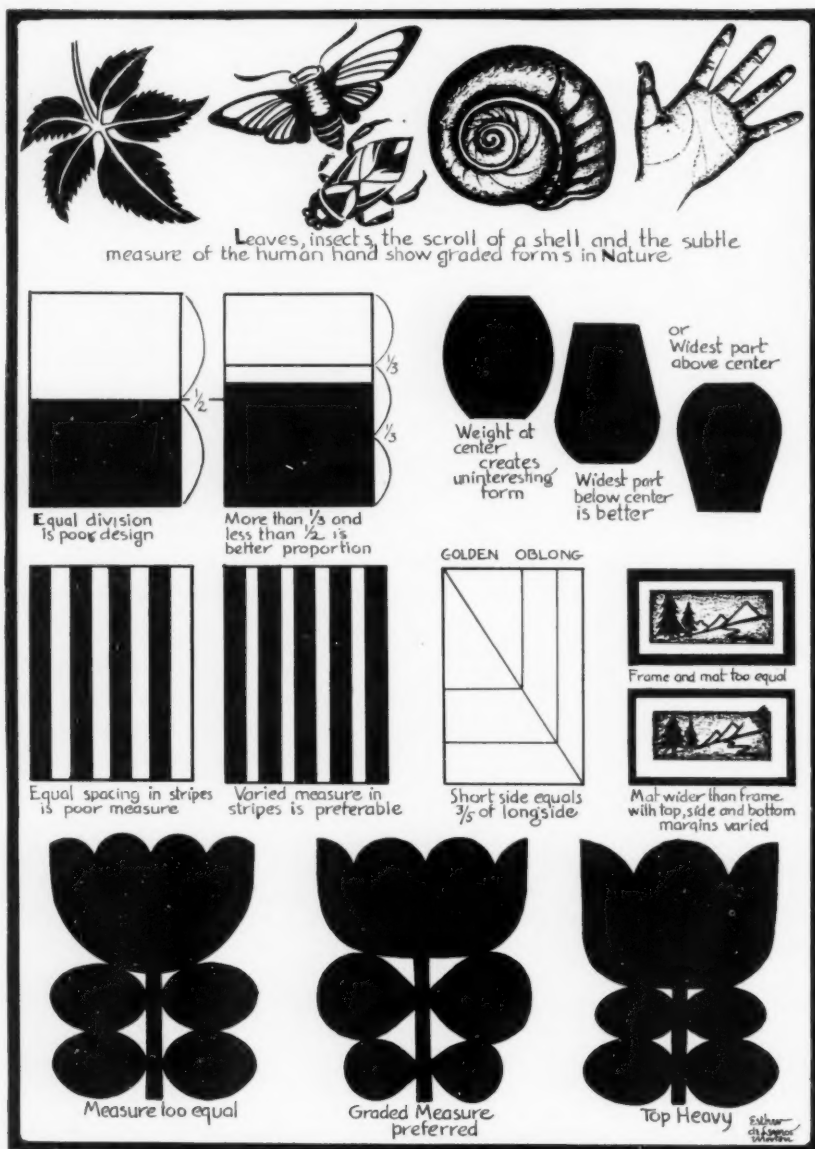
Asymmetric



Curved Rhythm from the circle



The first desires for representative forms
can be satisfied with circle construction



MEASURE

There is no growth of Nature which does not show graded forms. The veins of even a single leaf are a perfect demonstration of the graded measure of growth or direction. In all living things growth naturally forms a design of measure.

Half and half division in any type of design can be improved by varying it to unequal division.

Ceramics with the weight at center lack grace. The shape of such forms should also be in graded measure to assure interest and comfort of the balance one naturally seeks.

In all over pattern such as stripes, plaids, or other simple repeats of regular form, the same principle applies. In some cases, color may change this as an optical illusion set up by the contrast of dark and light color or weak and strong color will make the stripes seem varied though they are not. Thus color plays a large part in design balance.

Measure is very important in matting or framing of pictures where borders are depended upon to enhance the subject. Optical confusion may result from equal measure of frame and mat margins. There should always be a contrasting difference between frame and mat widths as well as slight variation in top and bottom margins.

In nearly every culture one finds examples of borders using the square. The border example from ancient Chilean pottery is as basic and effective as design could be. The Chinese used the square motifs in borders and all over pattern and the square turn or fret is older than we know. The Greeks emphasized it in decorative use in borders mainly and combined with it other forms for variation. Borders were extremely popular during the Greek periods and in them we find all the geometric forms and combinations utilized.

(B) Texture

By recognizing the continuous and repeated pattern of line and area or the effect of continuous third-dimensional repeat, we find **design by texture**. In three-dimensional texture we learn as much about design through kinesthetic sense or feel and touch as we do by visual understanding.

All over repetition of lines or geometric areas, will convey the feeling of such continuous effects as foliage,

water, and interwoven surfaces, fur, feathers, and scale pattern. The Egyptian culture with its symbolic means of communication in hieroglyphics is a fine source of all-over designs which show similar abstract forms in texture.

SYMMETRY

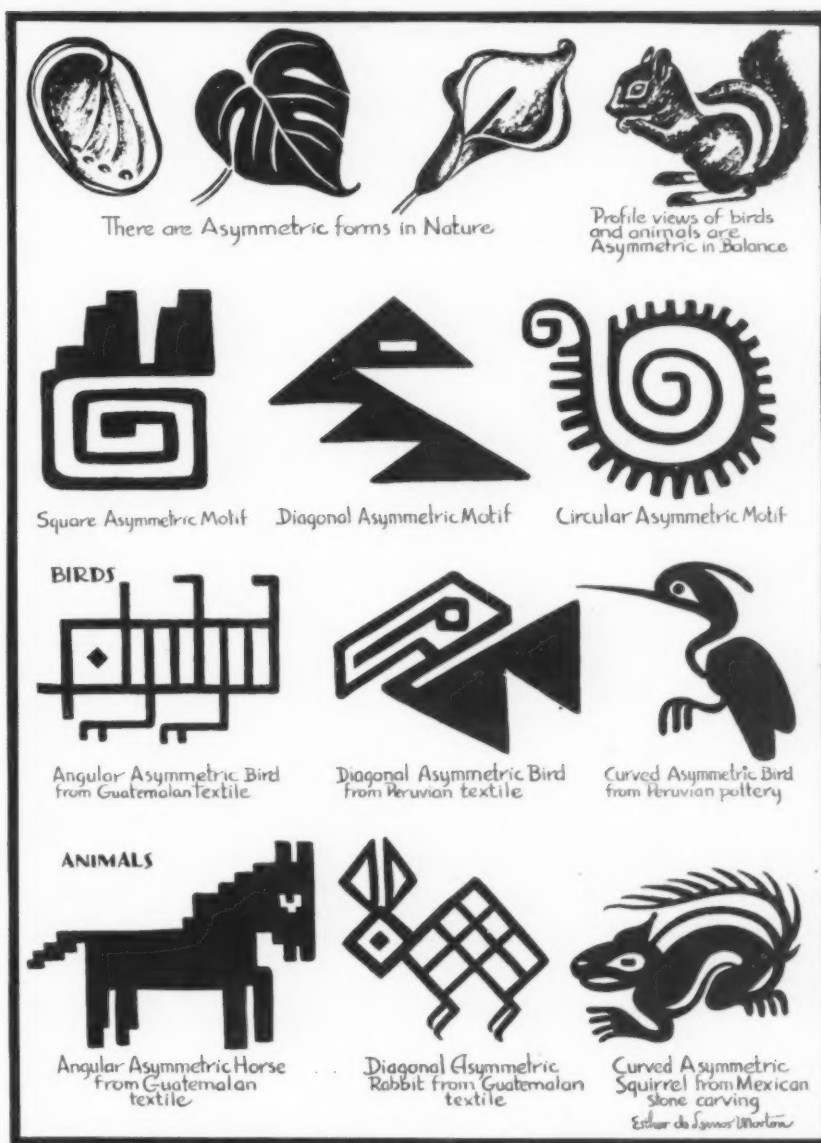
Another form of repetition produces a still further type of balance or design. Any like-sided motif is symmetrical in balance; a complete motif repeated in double arrangement is by-symmetrical in arrangement; and three becomes tri-symmetry. When the same unit appears more than three times in the same motif in symmetrical arrangement, it is described as multi-symmetrical in balance. Opposite hand, or reverse, repetition such as achieved when a penciled motif is folded and rubbed to the opposite side of a sheet of paper, produces symmetry or like-sidedness. The popular folded ink-blot motifs are a good method of stimulating interest in symmetry with young students. A mirror turned at any angle upon a patterned surface will prove the same principle.

ASYMMETRIC BALANCE

In contrast to the dignity and repose of symmetrical design, asymmetrical forms create interest by their complicated or more varied subtlety of balance.

Nature's designs are mostly symmetrical in plan but by specialization to environment or distortion from the elements, some of them have become naturally asymmetric.

Unity is an important consideration in use of asymmetrical design.



RHYTHM

The repeat of simple motifs or lines may set up a continual line of direction or measured motion. The space between a border of circles or a border of squares spaced at even intervals will describe a line of rhythmic motion. (See chart, page 5.)

The repeat of similar or varied motifs in regular sequence also sets up an optical or mental rhythm to the beholder. Each spot becomes a beat and its repetition sets a rhythm, as does the sequence of notes in music.

The principles discussed up to now are the **simple divisions of design**—lines, geometric forms, and their use in repetition as borders, all over pattern and texture. Symmetry and the repeats that form simple rhythm are all within the comprehension of grade students and the earlier these principles are instilled in them, the more chance they have of developing into mature designers, capable of producing totally creative expressions which are not handicapped by a lack of the understanding of the basic purpose of their subject. An advanced student's

sense of balance in design should come as naturally to him as writing or reading does to the advanced English student.

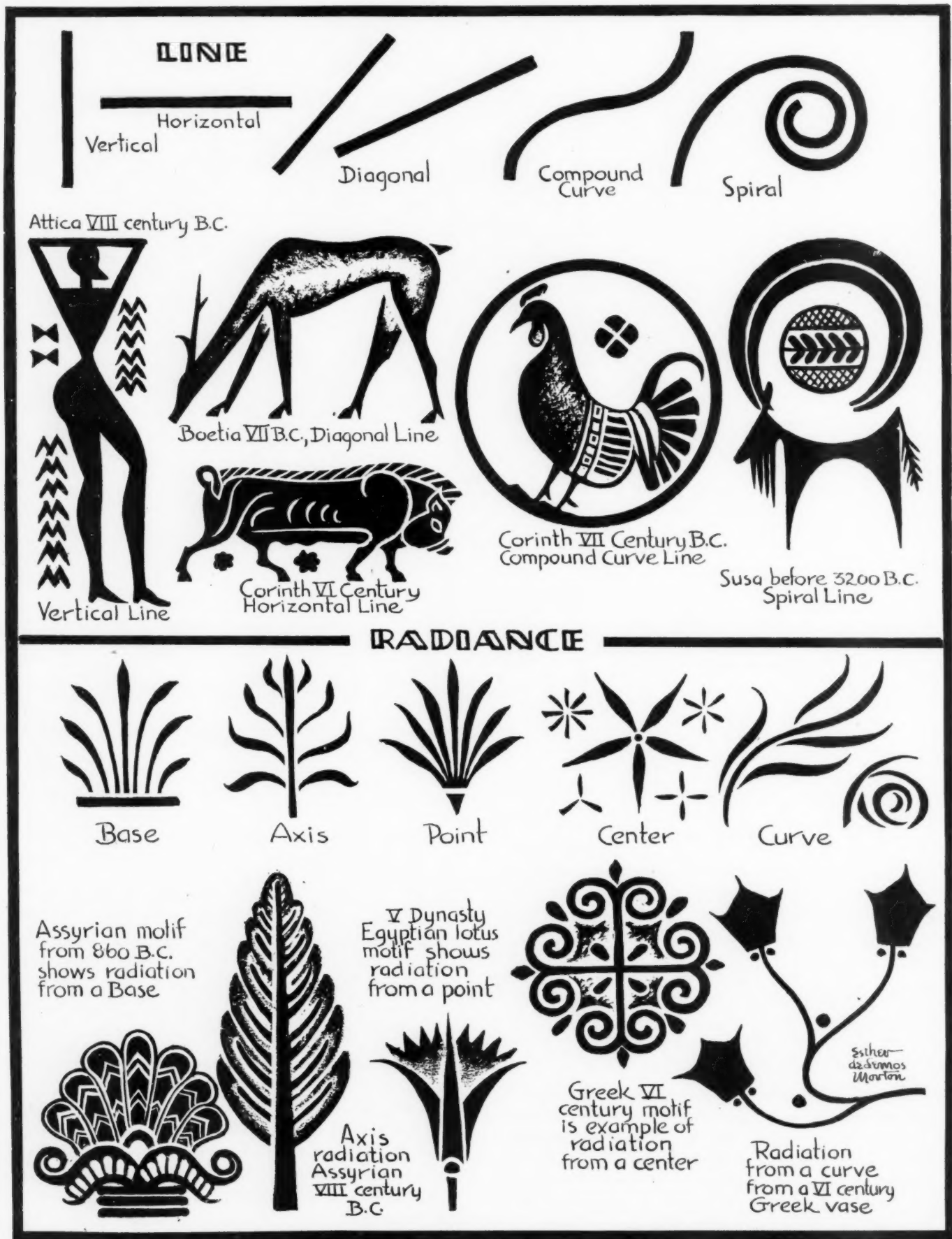
MEASURE

More difficult and varied forms of design require an awareness of the subtlety of measure and optical perception of balance. Ever more closely associated with the subtle variations of Nature are those design types which meet the classification of gradation or the term **measure**.

Very seldom does one find exact proportion or equal measure in Nature's forms. In fact, here, more than any place else, one is aware of the perfection of the graded forms of leaves, the balanced but unequal division of space in the spiral of a shell or the forms of insects. The amazing human hand, functional and, at the same time, a wonder of balanced form, is a perfect example of Nature's skill in measure.

Design as proven by the laws of balance in mathematics is at its best in graded form or unequal division. The Greek rule for single division of a space was more than

LINE AND RADIANCE



UNITY

The angles of the frog, the diagonals of a fish, and the curves of a cat show unity by agreement of form in nature.

Unity in design may also be achieved by making the design and its areas agree with the area to be decorated. The angular calf in rectangle pattern from Sumerian culture is a fine example of rectangular composition, while an ancient Peruvian cat and mouse panel from a ceramic jar show definite distortion of figures so as to conform to the given area. An old Staffordshire dish has a pelican design which suits its shapes by gracefully curving to the circular area chosen for decoration.

Surface decorations can become a unified part of the object they are to decorate if the entire area is rendered in similar manner, or sections of it treated equally. One single, large motif of a deer on an ancient Peruvian jar becomes unified by equal, all-over texture in small measure, while on another, random bird and fish motifs are drawn into continuous pattern by connecting lines. The broad, horizontal banding of Rhodian pottery unifies the varied border motifs of this rich and creative culture.

Unity is also produced by Materials and their limitations. The restraining qualities of marble produced the abstract llama—a marvel of unity in form from Inca culture (1532). The warp and weft of weaving unify textile pattern into geometric designs—as shown in example from Guatemala. The limitations set by the Haida Indian's block of wood gave unity to the design and form of an ancient ceremonial bowl in the shape of a seal.



one-third, but less than one-half of the area. (See chart on Measure.) Exactly equal division becomes optically monotonous and does not achieve comfortable visual balance. This is why some patterns, stripes and designs will blur or dance before the eyes, as either the balance of form or the balance of color causes confusion. To please and conform to our visual sense, this consideration of variation of measure in design is necessary to insure eye comfort or again, a natural sense of balance.

ASYMMETRY

With an understanding of the balance of measure, the student can be prepared to work with asymmetric design, or achieve Balance with forms unlike in size and weight.

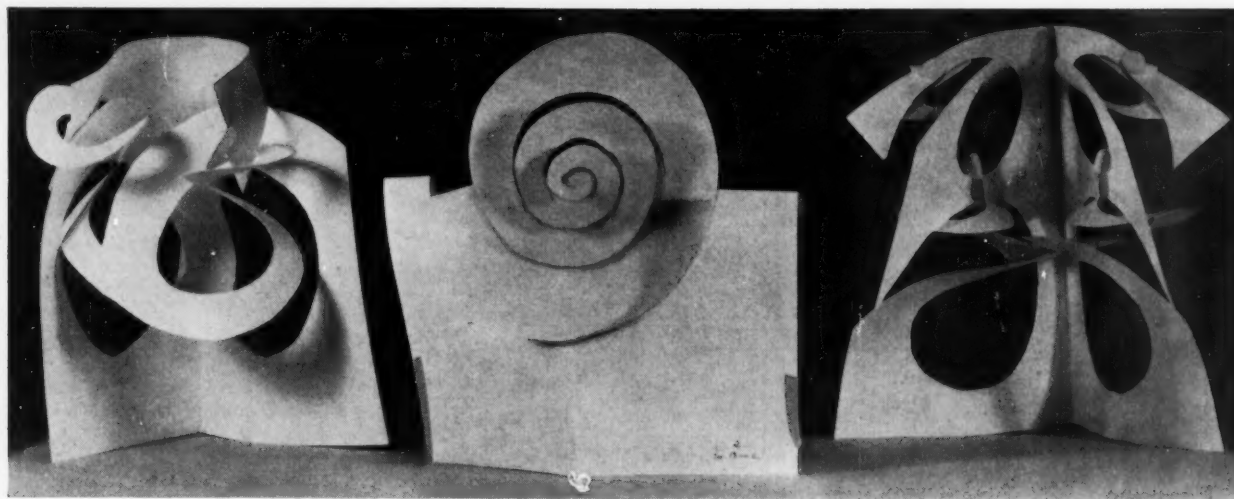
Most of Nature's forms are symmetrical. A means of calling the students' attention to this subject is to have them classify as symmetrical or asymmetrical many of Nature's forms. The symmetrical will be far in the lead but some of Nature's most specialized forms are not like-sided in balance—as the abalone shell, the split-leaved

philodendron, and the calla lily. There are many asymmetrical abstract forms in the history of art and design. All of Nature's animals and birds are symmetrical in form from the front, back, top or bottom, but the profile view of them is asymmetrical in balance—thus, birds and animals in profile are excellent as asymmetric design subjects. They predominate in design from the earliest cultures and are still a favorite design subject. (See Asymmetry Chart.)

LINE

As we compose forms in symmetric or asymmetric balance of varied measure we find there can be a definite line of direction in their composition. It may be static or of equal measure or weight, or it may take a graded form and act as a dynamic line of force or rhythm. The line of the design may be used to carry the eye from one form to another, or it can be used to arrest the action and keep the eye within the boundary of a chosen space, as within a frame, as does the line of direction in a square or circular spiral.

(Continued on page 9-a)



THREE-DIMENSIONAL DESIGN IN PAPER

A Problem as Presented to a Fourth Grade Class

WINIFRED BOND, Apponaug, Rhode Island

CREATIVE Expression should be an important phase of Art in the elementary school. It helps the child to think for himself, to express his ideas, feelings, emotions and experiences. So, with paper as our medium, we tried to create some new patterns and ideas.

Before presenting the problem, I had these few aims in mind: To create new motifs for design patterns; to experiment with the medium of paper, as cutting, folding, scoring and curling; to find methods of fastening paper together without the aid of paste, clips, staples, or other fasteners. All this would be a good start for other problems in paper sculpture.

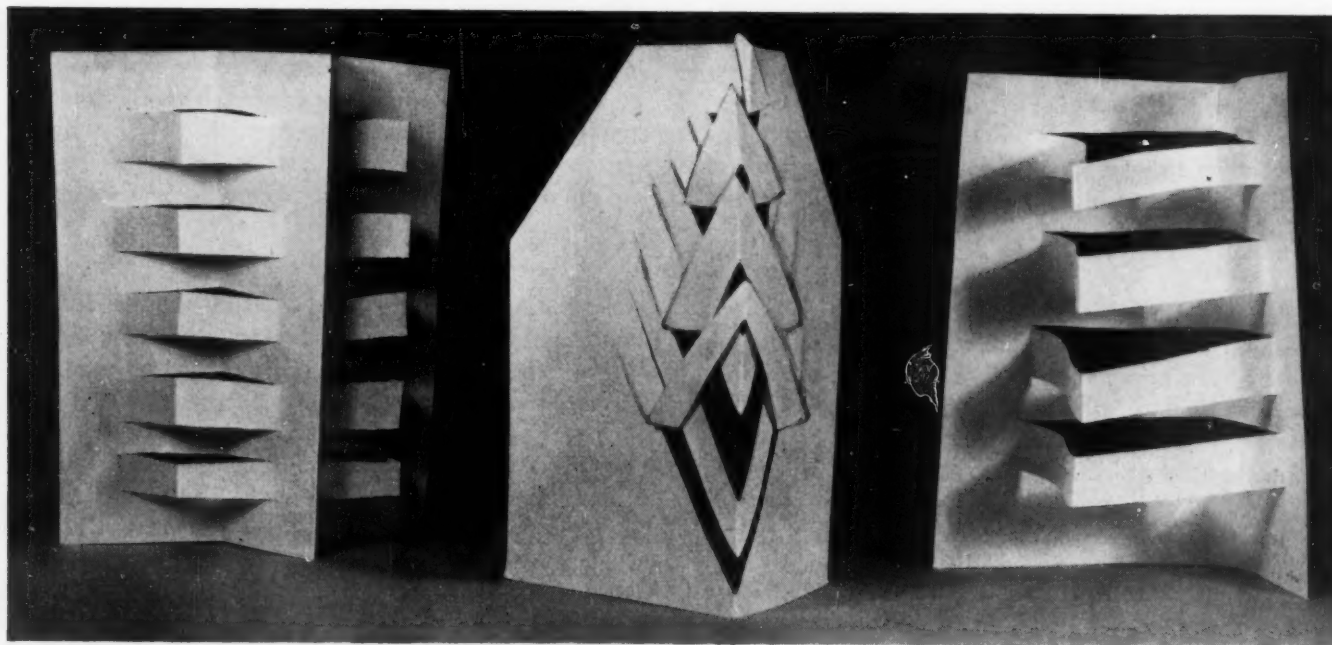
To arouse the interest in a fourth grade class, I left them with this problem: "How can we make one piece of paper stand?"

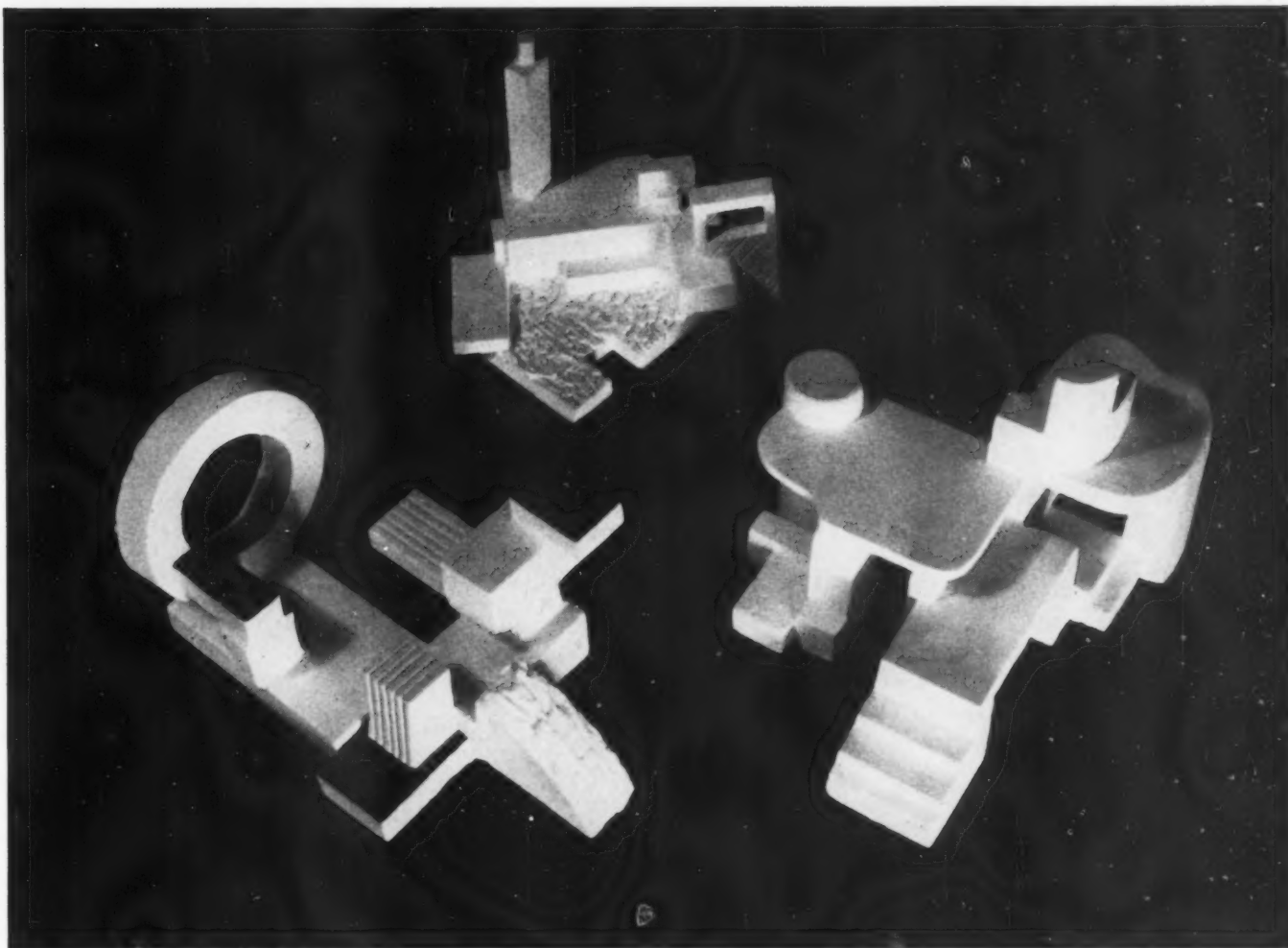
Upon my second visit to this fourth grade, several weeks later, the interest had certainly been aroused. Several

children had discovered they could fold paper to make it stand. This was a very good beginning. Soon we set to work with scissors and manila tag (manila tag being stronger than most of our paper). We discovered cutting paper in straight lines and cutting paper on the curve, such as spirals, gave us different results. Cutting several straight lines on the fold, then opening it up and poking out every other row gave an interesting effect.

(Children being realists, suggested it looked like a modern building.) The children in the class soon had different ideas of folding and cutting, and were very much interested in the problem.

From this type of lesson I believe most interesting seasonal problems could be created—such as Christmas tree decorations, room decoration, valentines that are different, and new ideas for paper sculpture.





PLASTER . . . AN EXPERIMENTAL APPROACH TO DESIGN

WILLIAM BEALMER, Des Moines, Iowa

ONE of the greatest needs in art education is to develop in the student the desire to experiment with many materials in order to discover their possibilities and limitations. This necessary period of experimentation must take place before the student constructs his finished project in order that the results of the experiments can be put to a better use. Whether a student is painting, drawing, planning a design, weaving, or working in the abstract, this is always necessary.

The process of experimentation is found in the planning of all finished products. For example, the success in designing a chair depends on the artist's first experimenting with different woods and textiles to find which ones are most suited to the need. A textile designer must experiment with different color combinations before the right effect is achieved. A designer of modern jewelry tries different combinations before he completes his design. A student must be given the chance to work with many materials, so that he may form a set of rules as to the possibilities and limitations of the materials available to

him. His finished project is of no value unless he has discovered for himself everything concerning the construction of the project.

Let us consider one way to develop this desire to experiment with different materials by the use of a free form design in plaster. With this project it is essential that the student be encouraged to try every possible tool on plaster to see what shapes, lines, and texture combinations will be the most interesting and successful. Questions he should ask himself might run in this manner: What happens to the wet plaster when I use a comb, a pencil, a pin, a feather, or my finger on it? What effect does a needle, a razor, a compass point, or a nail make on dry plaster? Does tempera, water color, ink, dye, or enamels effect the drying quality of plaster? What texture qualities does wet plaster dropped on dry plaster develop? Can putty be colored and added to gain the texture quality desired?

The student should collect every possible item imaginable and try on the materials before he is ready to execute

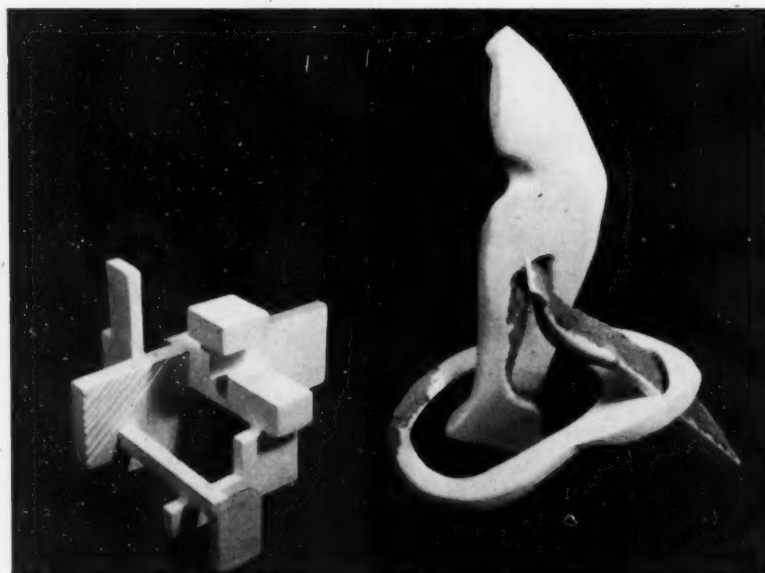
The finished product might be in the shape of a modern building or just the forming of pleasing design

the finished model. Every student, whether he experiments with all forms of texture on plaster or not, will learn by watching his fellow student use different tools than he has used. Much can be learned by working with each other and by observing. Undoubtedly, the student will develop many texture qualities and combinations that the instructor failed to think about.

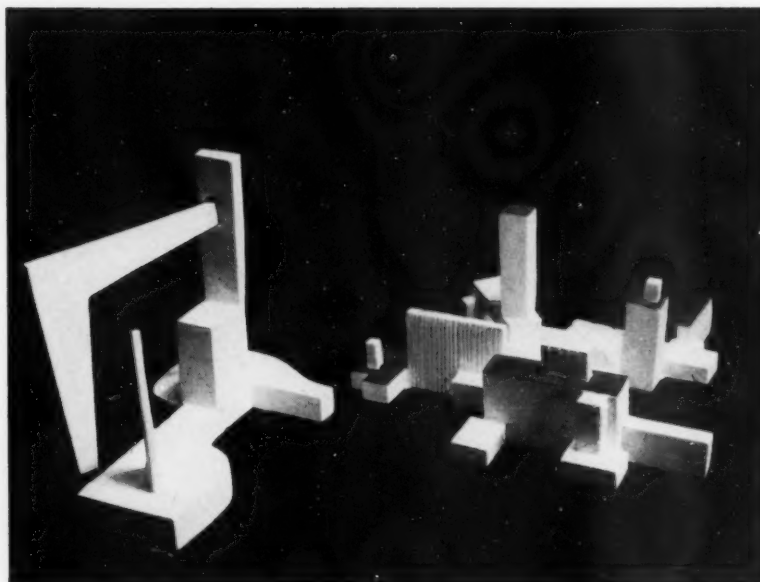
The finished project might be the designing of a modern building in plaster. Or it might be, as in the case of the illustrations, the forming of a pleasing, three-dimensional form employing the use of line, shape, space, texture, and color. These five items can never be stressed enough for they are the basis of all art. Since clay is more plastic, it is best to let the student play with a piece of it. Let him pound it, pinch it, and shape it into geometric forms. By doing this he accidentally will discover that a square can be more interesting by distorting it. Soon he will have an arrangement that is pleasing. He should then make a quick drawing of the arrangement and then proceed to experiment more with the clay. This can continue until he feels that he has enough plans with which to work to execute his finished plaster project. Individual boxes may be made the desired size of his forms and plaster poured in them, or large slabs may be poured and the desired shapes cut from them with a coping saw.

The following rules are helpful in mixing the plaster to the right consistency:

1. Grease the container in which you are mixing the plaster with mineral base oil.
2. Always add the plaster to the water.
3. Sift the plaster into the water.



12 SCHOOL ARTS



4. Stir it until the plaster reaches the consistency of thick cream.

5. Tap the container in which the plaster has been poured to eliminate any air bubbles.

6. A teaspoon of salt added to each quart of water will hasten the setting of the plaster.

7. Never pour plaster down the sink drain.

8. Carpenter's glue or alcohol will retard the hardening of the plaster.

After the individual pieces have been cut and filed, they are ready to be glued. Quite often the parts may be braided or laced together with rope, string, or wire to produce a decorative effect as well as to serve a functional construction purpose. Or the parts may be glued together by soaking the edges of the dry plaster in water and applying plaster the consistency of thick cream. Color and texture areas may be applied last to help enhance the form and space of the design.

After the completion of this project there is a need for a period of constructive criticism of each other's work. Questions such as these should be stressed: Why is one shape more interesting than another? How has one student developed good space relations? Does the texture destroy the form of the object?

It is very important that all students from the first grade through the college level be given a chance to experiment in their art courses. As well as being a part of the learning process, it will make the art room a fascinating place to work or visit. Experimentation demands individual attention and patience on the part of the teacher, but the satisfaction gained by the student and the teacher is well worth any confusion, messiness, or extra work that goes with this type of approach to teaching art.

By free experimentation, the student quickly discovers that distorted shapes can be interesting design



Boys in a Detroit high school learn the value of a practical craft program

(Authenticated News)

AUTO MODELS TEACH DESIGN

AT DETROIT, MICHIGAN, a craftsman's organization has been formed to encourage youths in the study of useful crafts. Its purpose is to interest teen-age boys in fine workmanship and to drill them in the fine points of automobile design through competitive designing and building of small models, awards for which have included university scholarships.

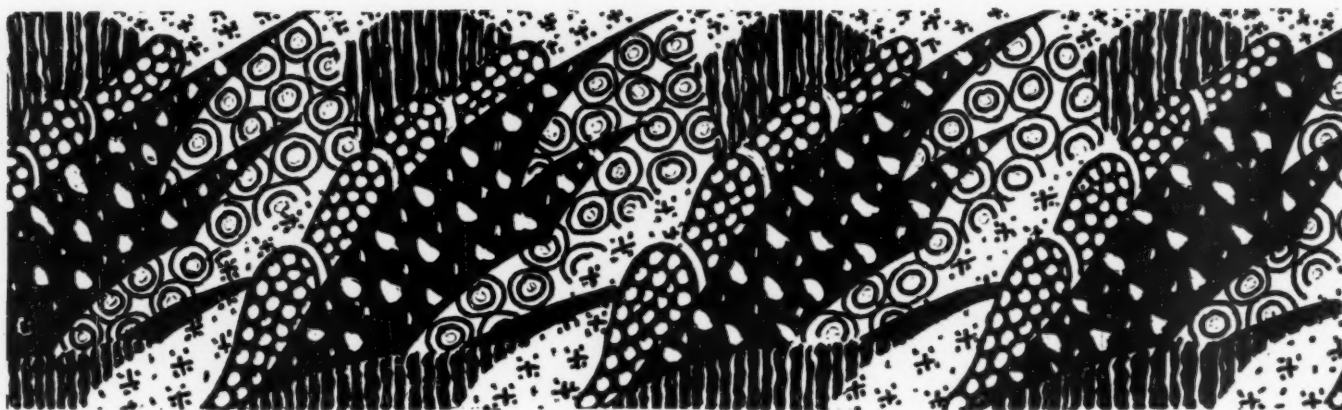
Each boy designs his own car and makes his own model. The design at the upper left is a prize winner by Leon Levand. Some of these designs compare favorably with those of advanced industrial designers.

There are many means of making a finished model from the design. Some are wood, some plaster, and some are

cast by rubber mold. A teacher at Detroit high school is showing ways of finishing wooden automobile models.

As the cast plaster models dry, the rubber casts are easily removed and such things as bumpers, headlights, wheels, and trimmings are added to the smoothed and finished model.

In such occupation a teen-age boy naturally realizes his dreams. He develops, unconsciously, a sense for design and an early awareness of the fine proportion in functional form so necessary to good industrial design. Whatever career he may follow, these principles will give a finer appreciation and understanding of the preliminaries of production—or Design.



In a belt design, form elements are tightly linked and rhythmically repeated. Colors are represented by textured areas



SURFACE COMPOSITION

MARIA K. GERSTMAN, Marion, Iowa

SURFACE designing may be divided into two groups—one with background and one without background. The first group of designs consists of two separate units of which one is single-colored, contrasting and offsetting the other. (For instance, the impression of clouds seen against the blue of the sky.) Designs like these appear in many drapery patterns, most printed materials, in some carpets, and wherever the surface of an article is not to be seen as such, but is to appear transformed—broken through—to show something different.

In the second group of designs only one unit, the surface itself, exists. (For instance, the pattern created by the grain of a wooden surface.) To this group belong many woven designs, such as rugs consisting of unified form elements, some printed materials, and all designs which merely divide surface space.

Since this second group, the designing without background, shows, like no other means, the relationship between an object and the design of its surface, this article will be limited to the illustration of designing without background—the composition of surfaces.

In making such a design, one should first determine the purpose—or "form idea"—of the object involved. When anticipating the movement that built the object, one receives the idea for the movement of forms on its surface.

To express movement, a form must either be shaped so as to point in a direction or be part of a group which in its completeness points in a direction. By slowly developing such movement to cover an entire surface, space is divided into design.

For introducing this method of designing, the teacher will find tinted paper, available in a great variety of colors, the most practical medium. Differently shaped forms are easily cut and may be moved about the design area until

their location is defined. They may be slipped under and over each other—thereby changing in form and size to balance existing form values and they may be pinned in place until the design is completed and pasted in position.

The suggested procedure is to first mark the design-area clearly on a strong quality paper which has been tacked to a board. Then, beginning with the larger space elements arranged in strategic places, the "form idea" is developed. It is stressed and supported by matching forms of similar tendencies and further developed by using additional units. If any space remains, it is divided up into similarly sized—not necessarily similarly shaped—forms of various colors which, taken as a whole, do not express any new movement but stand in contrast or harmony with the already existing one.

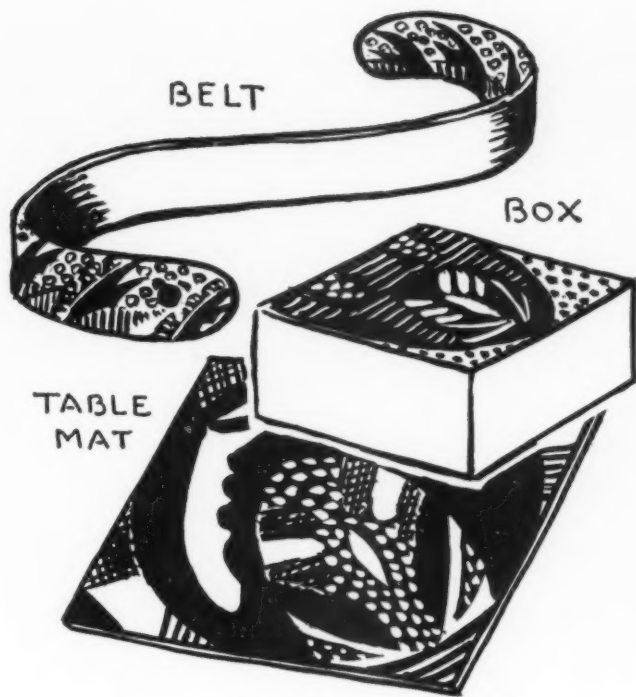
The designing of three different objects—a belt, a box cover, and a table mat—may serve as illustration. In each case, the forming idea of the article finds expression in its surface design.

The idea of the belt—to gather and hold together—is represented in an arrangement of tightly linked form elements. To cover the full length, units are repeated rhythmically.

The idea of the box cover—to cover an opening—is expressed by form elements reaching from the back of the box toward the front, where they terminate.

The table mat—a rectangular pad for the purpose of providing bulk between table and subject matter—has no directive tendencies. Therefore, its design represents a form movement which is closed into itself.

Because children are practical minded and want to create articles they have designed, objects should be executed in material. Designs may be made of hot-iron-tape (mending tape) cut according to pattern and ironed onto



In a table mat, form elements are arranged so as to represent a closed form movement. An imaginary center lies inside the design area

felt, or of silk or yarn embroidered upon a roughly woven material. They may be tooled in leather or painted on wood. While different materials involve limitations as to design, they also enrich their presentation by shaping themselves according to their own peculiar qualities and

adding the appeal of texture. Thus, an unlimited amount of new and original designs are made available to the person who can visualize the movement that created an article and he then can find expression in the composition of its surface.



For a box cover design, form elements reach from the back toward the front



Figural decoration taken from a Hellenic vase. It is a brilliant, decorative composition. The movements are "story-telling." The flatness is not entirely gone, although we see a definite fore-shortening which points to third dimension

WHAT IS ART? PART II

The Art of Greece, Rome, and the
Byzantine Empire

ZOLTAN I. POHARNOK

Two previously published articles by Zoltan I. Poharnok* have called attention to the comparison of Art Development in young children with the beginning phases of culture from prehistoric art records through the culture of Egypt—his third development of this interesting comparison takes us into the Greek history and through that of the Roman period. It is during this period that rules of design proportion were recorded and design reached its peak in grace and development, then tottered on the brink of extinction.

The author's thorough and frank discussion of some of the facts behind the art of Greece and Rome reveal that:

"Design must go hand in hand with man's development as without a taste for it he has no culture and without the star of culture to guide him, his civilization goes into decline."

*See "School Arts": May 1948—"Children at Art"; June 1949—"What Is Art?" Part I.

A REVIEW of the Egyptians reminds us that their art was predominantly two-dimensional but they also established a sort of composition, simple as it was. (Horizontal and vertical.) Four to six-year-old children conceive their pictures in the same way and this is the style which characterizes folklore art as well.

Though the artist in the latter case is a grownup who reads and writes and who has all the experiences that grownups have, his thinking is logical; but however grown-up these folk-artists be, their creative imaginations or fantasies work pretty much as those of children's. They never depict models from "life" but turn to their imagination where these images have been recorded as the result of former visual experiences, through which they have become greatly reshaped and loaded with emotion, creed, superstition—leading to a poetic vision. Their inner world has little, if anything, to do with photographic facts. Thus, for example, when they see a tree, they do not

consider it as a mass of foliage on the trunk forming a round shape that stands in space. For example, a tree to them means a trunk from which branches reach out, the leaves coming out from the branches. That is how their minds interpret it—therefore, this is how they naturally present a tree in their art work.

Now, to fully understand a phenomenon in three dimension requires a long-trained intellect capable of embracing many things simultaneously. Humanity did reach a high level at one time when they well approached that phase but it took a tremendously long time and we are still far from the really full and absolute awareness of three dimension. However, this is the "today" of intellectual development and we better return to the centuries when Hellenic culture took shape as an outgrowth of the Egyptian culture.

True, art and visual culture are not bound to Europe alone but we simply cannot afford to examine the ways of development on the whole globe—it would require several volumes—so let us take Europe, for example.

Design flourished in early Cretan culture where we find as many deities as in that of the Egyptians. These gods were given rather realistic human features—though invisible and immortal, they were believed to eat and drink and to need sleep as any normal human would. Due to their realism, the Greeks became more and more interested in sculpture. It is a favorite theory that Hellenic art produced as many paintings as sculptures, only the pictures could not survive the destructive effect of passing centuries; written data, however, seems to prove that considerably less paintings were produced, but sculpture and painting were not considered as strictly two different branches of art. Greek sculptures were covered with paint and it is reasonable to suppose that they regarded both as images only—the one, flat; the other, in relief. Pictorial relics remained mostly in the form of decorated vases (pottery) and some, as mosaics and only a few wax paintings or "encausticas." The decorations on the amphorae vases are mostly figural. At first glance we can notice the freedom of gesture, the rhythm of shapes and lines, and well-balanced design. The gestures are gracious and expressive, the folds of costumes intelligently understood as following the form of the bodies. With this, third dimension seems to have crept into their minds. Similar faint traces of it can be found in their mythology and in Hellenic philosophy. It became manifest in the clearer form in thought, in the "roundness" of thinking. They also tried to find an explanation of the Euclidean Space idea. (Space-units added to each other in a never-ending sequence.) That astonishing explanation is really a two-dimensional presentation of the third dimension: rows of units built in all directions. Greek sculptures were round-modeled and mosaics display the phenomenon of light and shadow. (See fragment reproduced, "Alexander the Great, in Battle.") By meticulously observing nature, they approached naturalism in the most realistic sense of the word. And that points to an amazingly high level of intellect, reasoning, and logic. Though the subject matter had an important role in their art, the art work per se, was extensively criticised and admired as such.



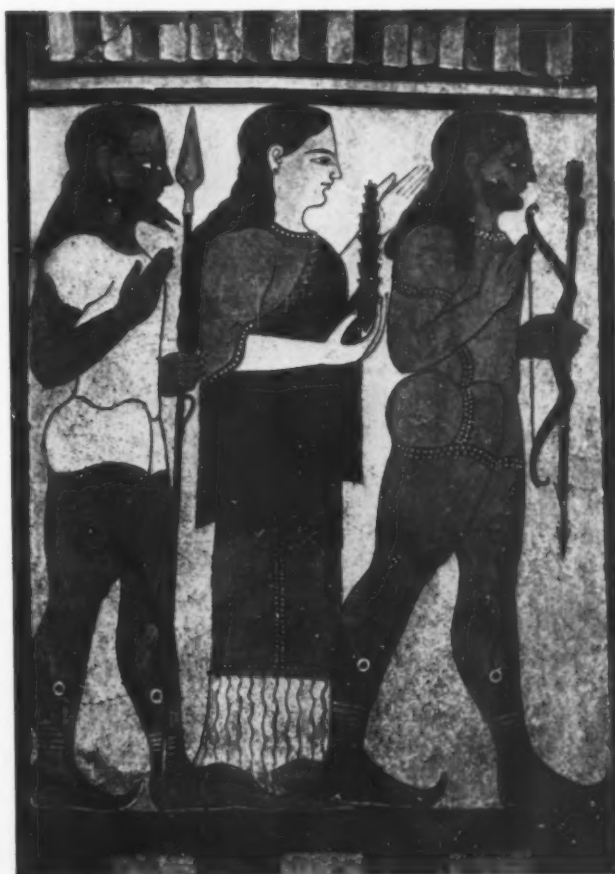
Fragment of a mosaic, "Alexander the Great, in Battle," shows a fine example of ancient Hellenic naturalism. Modeling with light and shadow, the artist used light and dark shades of same colors

THERE was no end to deity images and "god portraits" that found their way to the home of the citizens, assisting them to live a realistically religious life in which there were few mysteries. The Olympos where the great flock of the gods were living was and still is a physical reality—I have seen and photographed it myself. Their realism simply could not put up with the remote and intangible. Zeus was a fellow of great power but also a fellow with a big, round belly who enjoyed good food and drink, who made love and cursed when angry. As the Hellenic mind became more and more delicately working, it hinted at many amazing ideas but still, it remained earth-bound. (Flying also was hinted at in the charming story of Daedalos and Icaros.)

After the golden era of Pericles, corruption and overdone luxury began to indicate the way of decline which was completed with the Romans' conquest. As the Roman Empire began to take shape, it simply took over Hellenic culture, ready-made, including also mythology with all the gods and goddesses.

Having scored conquest upon conquest, the new imperium grew at a terrifying pace and in the rapid growth the Romans did not bother too much about art which was good enough in the Hellenic forms. Indeed, Romans simply imitated or copied that, adding little if anything to it, just as was the case with their creed. They simply renamed the flock of gods whose roles also were the same as in Greece. Not as if there were no art activity in Rome, there was a very intense one but it gradually was losing its strictly intellectual character, going nearer and nearer to craftsmanship. (Specialization.) Sports, theater, and the circuses (physical training, entertainment) represented the cultural life of the Romans more than religion which later became a matter of daily routine, prophanized to a great extent. (Opportunism: safe-guarding measure, personal welfare, ma-

One of the earliest known Pompeian murals which records a very strong Egyptian and almost Assyrian influence. It is a fact that Egyptian culture developed from the Sumirian—followed by Assyro-Babylonian and a strong influence of the same principles is found on the northern shores of the Mediterranean, in Sicily and Pompeii





Portrait of the "Baker and His Wife" from Pompeii. This work dates from the latest phase of Pompeii, shortly before the final decay of the Roman Empire. It is a fine example of pagan Roman naturalism. By that same time Pompeii exercised a great influence on Egypt and similarly astonishing naturalistic work was produced in Egypt in early years of our Christian era

terial success.) Small wonder that the subject matter was given an increasing importance and less attention to the art-element, the works were predominantly illustrative. The artist who was master in Greece became the servant in Rome, pretty well paid by the commanding customer, though.

In pace with growing prosperity in the huge empire's capital, the artist had plenty to do and was prosperous but he as good as forgot about the essential part of his calling. The newly-rich were seeking luxury, and art was considered as such. The customers were people with shallow minds though shrewd businessmen on a large scale, and, in the electrified atmosphere of corruption, the intellectual level sank lower and lower.

The vanity of the new bosses, their self-adoration, urged the artists to portrait painting and by the time Pompeii became a wealthy little luxury-town, the bakers could and did afford to have their portraits painted by good artists. Eager to serve the customers, artists became outright naturalists, their works similar to photography with all the light-spots on the nose tips and in the eyes. On the other hand, due to careful observation of nature, they also produced landscapes in which we find perspective, like features. Astonishing achievement, but there is no trace of the artist having really understood space depth or of their having speculated on it.

After that peak, decline is undeniable. The gold coin wrought and zealously chiseled by the Greeks was broken up into coins and spent as such. Roman culture which was rather a high grade civilization was doomed.

WHEN a child has learned how to write and read, he surmounted the first and most difficult hurdle standing in the way of his intellectual progress. From that point on, his drawings, like his speech and thinking, show an order—the parts of the image are correlated and by the time the young artist is eight years old, his pictures begin to have definite "stories." First, the vision is the main thing but later the literary content takes over. The art work which was first pure poetry becomes illustration, losing gradually its freedom and independence as an aesthetic performance. Children between their tenth to fourteenth years begin to "employ" their drawing skills for practical purposes. (Greeting cards, book covers, etc.) As for the visuality shown in those pictures, we find that the figures or faces are to some extent modeled with light and shadow, although not "correctly," while the gestures are descriptive, with more clarity. The tendency thus points toward naturalism with illustrative ambitions. At the same time, unfortunately, the vision gives place to simple firsthand visual experience in realistic terms. Though technically more skillful and elaborate, intellectually the pictures become duller, involving postcard humor and the "funny faces" seen in comic books and strips. This is the point where the majority of youngsters will soon abandon artistry. The closer they observe and "evaluate" nature, the more obviously they realize that it is too perplexing and they cannot satisfactorily copy or render it. The individual and independent child dis-

(Continued on page 9-a)



Early Christian Art shows a mural from the catacombs, presenting Christ. As shown by the cast shadow, this very interesting summarization proves that the artist did notice third dimension, but how "barbarically drastic" this picture looks when compared to the earlier painted portrait of the bakers



Metropolitan Museum of Art

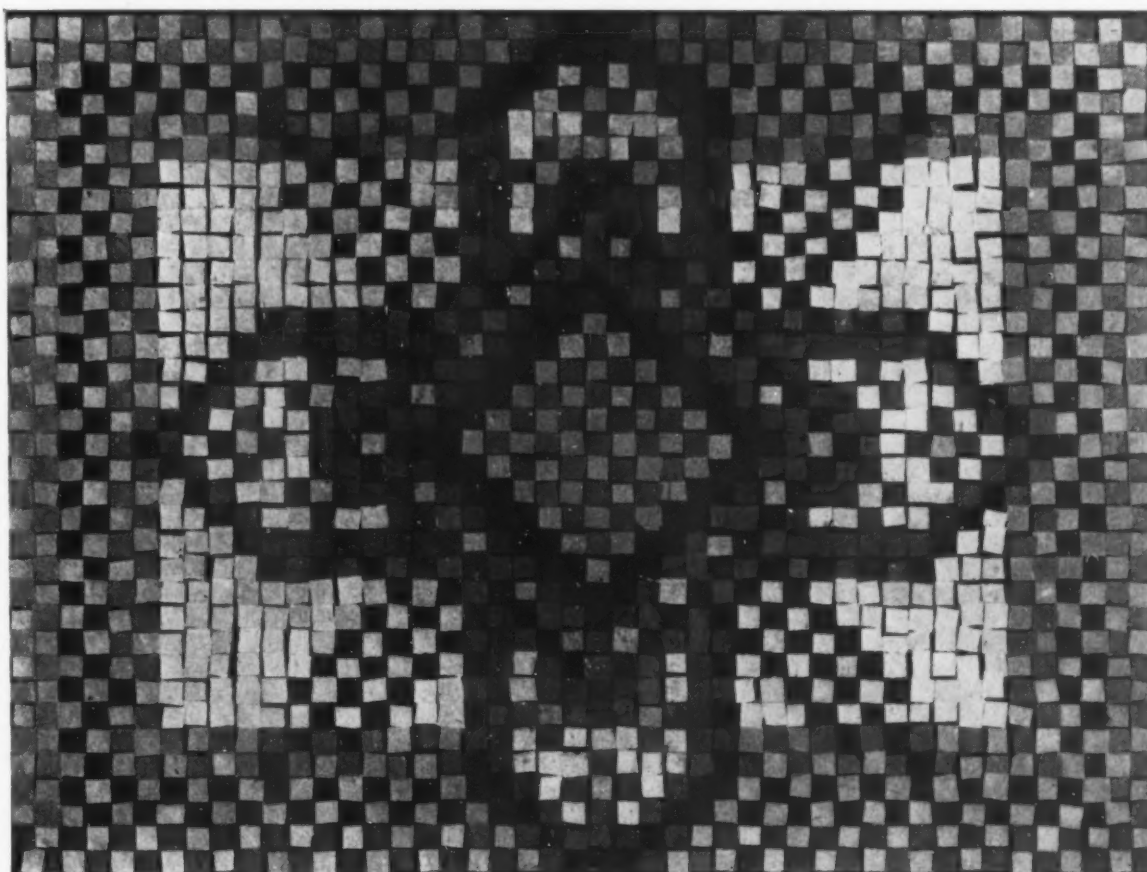
A Roman Marble Mosaic of a wild duck, duck, and ducklings

The early Greek fragment at the right shows the varied cutting of the mosaic to conform to curves. The irregularity of the mosaic size and shape exemplifies variation of measure in texture

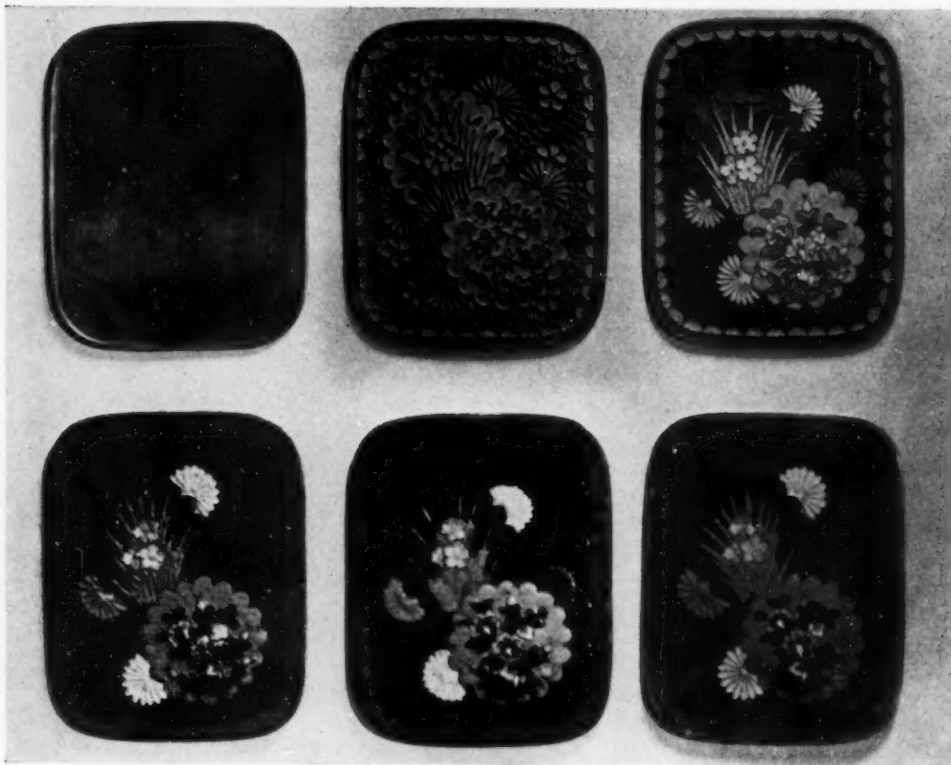


PAPER MOSAIC

The art of mosaic or representation of line and mass through the use of small, equal segments is a design medium enjoyed and easily understood by young children. The paper mosaic below is the work of fifth grade children at Eau Claire, Wisconsin, under the direction of Margaret Stussy.



ORIENTAL DESIGN STUDY



Six steps in the making of a piece of modern Japanese cloisonné.

To the prepared brass plate is added the flat wire design and textured background of small scrolls. This small texture reinforces the baked enamel background as well as becoming an advantageous design texture. The design is built up till the repeated firings of enamel are in excess of the wire framework. Grinding and polishing reduced the finished enamel and wirework to one even level the smoothness of glass

In plastic glaze handicrafts by Vera Arnold the flat wire held in position with glue on a modeled form and filled with plastic material serves the same double objective as does the cloisonné of the orient. The structure of the wire reinforces and adds strength to the surface as well as forming decoration and detail for the subject





A wall plaque shows linear design preserved in the rich qualities of metal wire plus the opaque, mottled quality of plastic glaze material

ADVENTURES IN DESIGN

VERA ARNOLD, Ventura, California

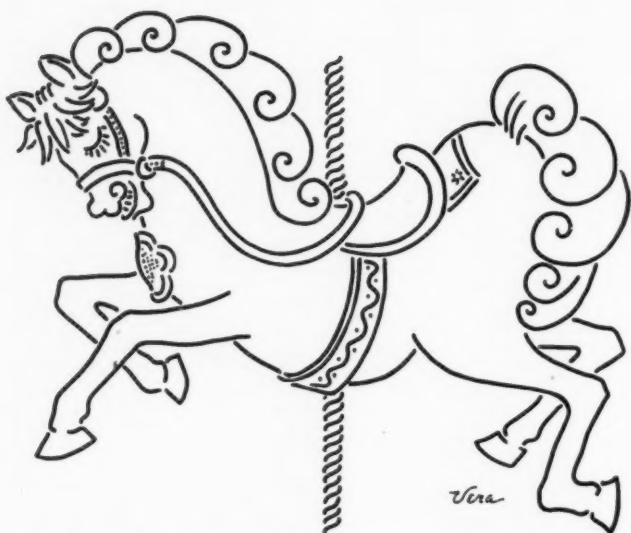
DESIGN for the sake of design is in itself an interesting adventure, but it becomes more complete and more satisfying to the serious student of art when expressed in other media. As an example, I should like to present an ancient technique which may be used by all students through the development of modern art materials. This technique is being referred to as plastic glaze cloisonne and is an admirable technique to relate line drawing with building up patterns, exploiting both the possibilities of line and color.

Going back a moment in historical research, we find that interesting line patterns were developed, at least in one instance, by the Florentine goldsmiths in making designs for jewelry and even wrought iron grills and gates. A further relationship of linear design with color is expressed in stained glass windows wherein the stained glass colors are separated from each other as well as held

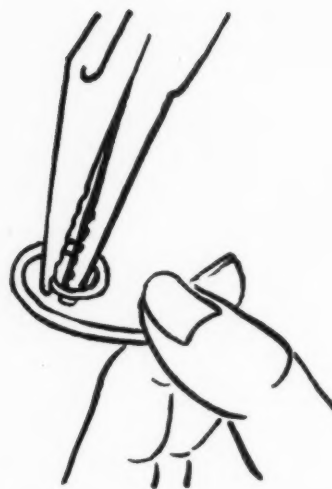
together by metal partitions. Still another example, one familiar to students of oriental arts, is cloisonne, which is defined to mean metal (wire) separations or partitions filled with colors of a silicate base fired at high temperatures.

To build simple linear designs, start with a dot and move it in any direction. By so doing, a line is described. The basic lines are: horizontal, vertical, diagonal, and curve. The curve often takes the form of a "c" or an "s" curve. By joining and repeating two or more basic lines, a form is created.

Lines create a psychological reaction. The horizontal is a line of rest. It is used in decorating hospital walls and other interiors to create an atmosphere of restfulness. Because the horizontal represents the surface of the earth, it is a basic line giving a feeling of structural stability as well as a substantial "earthy" restfulness.



The linear design stresses the curve or natural flex of the metal wire. There are large and small areas each enclosed by the wire outlines and enough detail to add interest



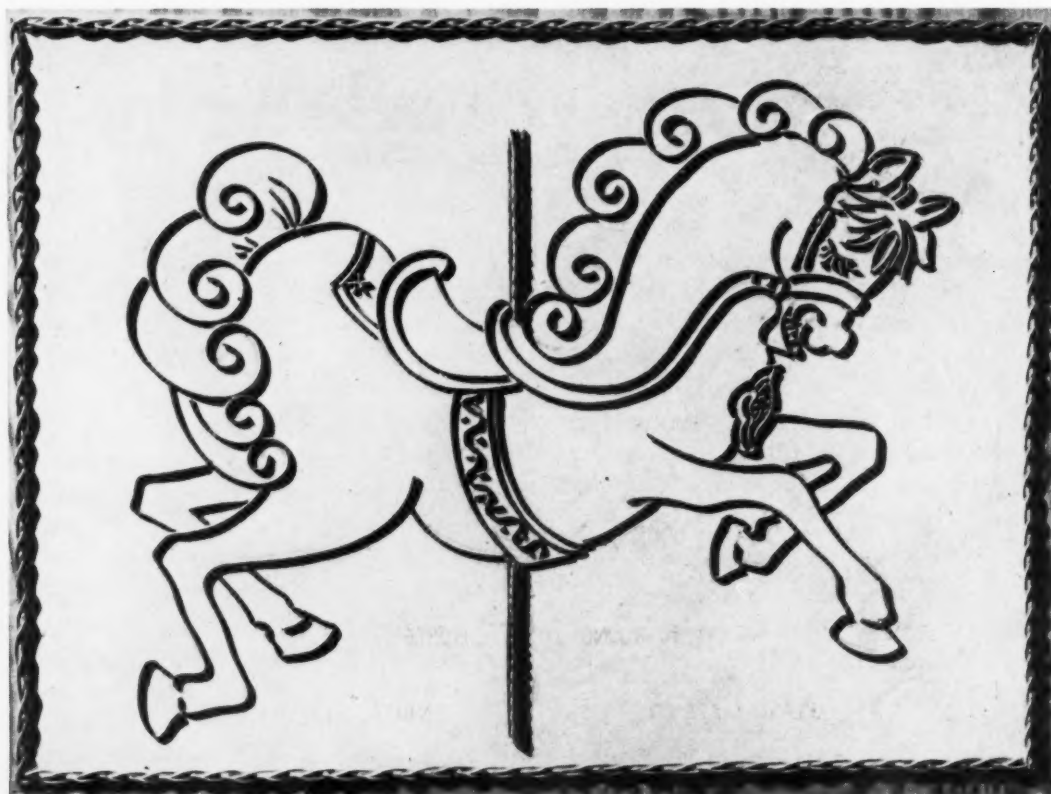
The wire is shaped with fingers or long-nosed pliers. Wire may be used singly, twisted, or braided



The wire is shaped and placed in position upon the outline. Wires are held in position with drops of glue applied with match end or small tool



The glaze material is dripped into place and let harden with no firing necessary. As seen below, the wirework in position produces an interesting decorative treatment in itself



The vertical line is also a structural line. The structural framework of buildings, supporting pillars, etc., illustrates this. However, the vertical line tends to become dynamic rather than static when left unsupported. Christopher Lynn used verticals extensively in his high, narrow church spires. Believing that the vertical line has a tendency to point skyward, the church spire was intended to turn men's eyes and thoughts toward heaven. Thus, the vertical becomes not only a basic structural line but also a symbol of aspiration.

Diagonal lines are dynamic. They express crashing power and are employed by artists to represent dynamic strength and force. There is an exception where diagonal lines become static and that is when used with a horizontal to build a triangle, as in the physical structure of a pyramid. In this, the opposing diagonals strengthen each other and are supported by a horizontal base.

Curved lines are lines of grace. They are often used to express delicacy and rich ornamentation. It was the extravagant use of curved lines that brought the Rococo period to its height. Used in excess, curved lines tend to express weakness. They need to be opposed and strengthened by straight lines. They are, by themselves, like simple little melodic phrases which, when repeated too often, become monotonous and tiresome. However, when used with other basic lines such as the vertical and horizontal, curved lines are a means of transition.

Using wire for lines makes an interesting variation in linear design. One may begin with the simplest forms of the "c" and "s" curves and develop intricate patterns comparable to those of the Florentine goldsmith. On the other hand, one may begin with a line drawing and bend wire to conform to the lines of the pattern.

A wire pattern itself, if it is a good linear design, is interesting. It becomes even more interesting if color is introduced. Plastic glaze, which hardens to a stone-like finish, makes possible the expression of the principles of design in line, value, color, and form.

Whether it is to be applied to a pair of book ends, modern furniture, a mural, or articles of personal adornment, the procedure is the same. Plastic glaze cloisonne is not intended to imitate or simulate the product of any firing process. It is possible to build up texture, to organize value and colors with as much artistry as is used in oil painting, and may be done where firing is neither feasible nor accessible. This type of cloisonne has qualities and characteristics peculiar unto itself and pleasing to the artist.

CLOISONNE

After deciding on the design, whether it is for a pair of book ends or a wall decoration, the steps to follow are simple:

1. Draw or trace the design on plywood or heavy cardboard. Cut small sections of wire and bend with needle-nose pliers to fit the outline of the pattern. Flatten each section of wire by tapping the wire lightly with a small hammer. Use a piece of scrap metal or an old flat-

iron to pound on. Turn the wire over from time to time during the tapping so that when placed on a flat surface, light will not show between the wire and the surface.

2. Glue each section of wire to the outline by placing a drop of wire glue on the spot where the wire is to be secured. Avoid double thickness of wire. Sharp angles such as ears and bird bills look better when two short pieces of wire are placed together to form a point, rather than a single wire bent at a sharp angle. This prevents giving an illusion of a double thickness at the point.

3. After the entire design is covered with bent wire sections, stir the plastic glaze material well and drop it off the end of a small wooden paddle (such as a popsicle stick or match stick), filling in all the spaces between the wires. Think of the glaze as stucco or cement, rather than paint.

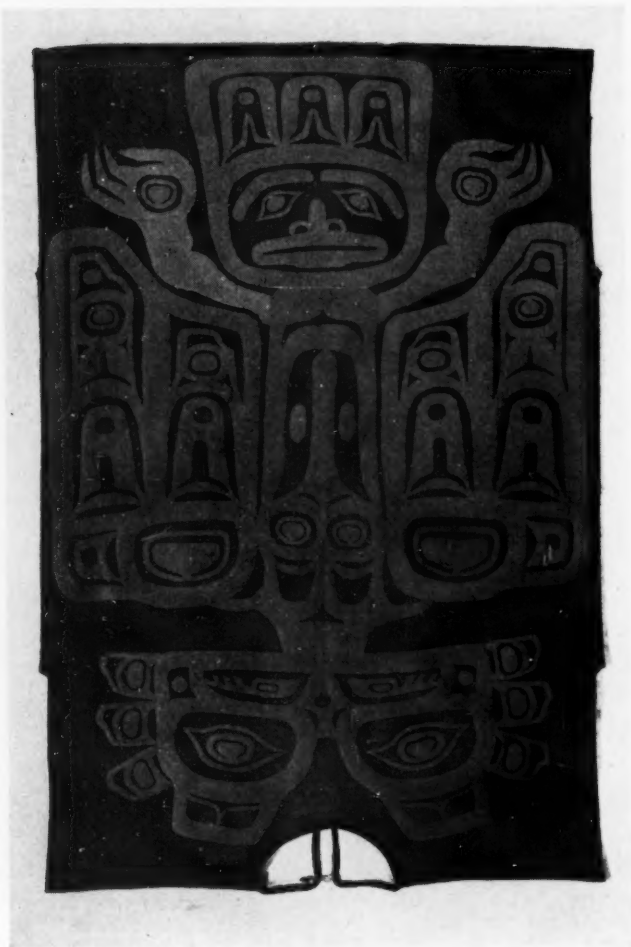
4. Plastic type glaze will shrink in drying so that it is necessary to add more glaze from time to time until the thickness of it between the wires is the same as the thickness of the wire, after the glaze is dry. It is not necessary to allow the glaze to become thoroughly dry between coats.

5. After having built up sufficient thicknesses, allow the glaze to set for a day or two in order to completely dry through and through. Sand the entire surface with No. 280 mesh emery paper. Wash the paper from time to time in water to remove the sanding dust from the cutting grit. This makes the paper last much longer and cut much easier. If the emery paper is backed with a small wooden block, it will sand the surface evenly. Cupped surfaces occur when the emery paper is used with the fingers.

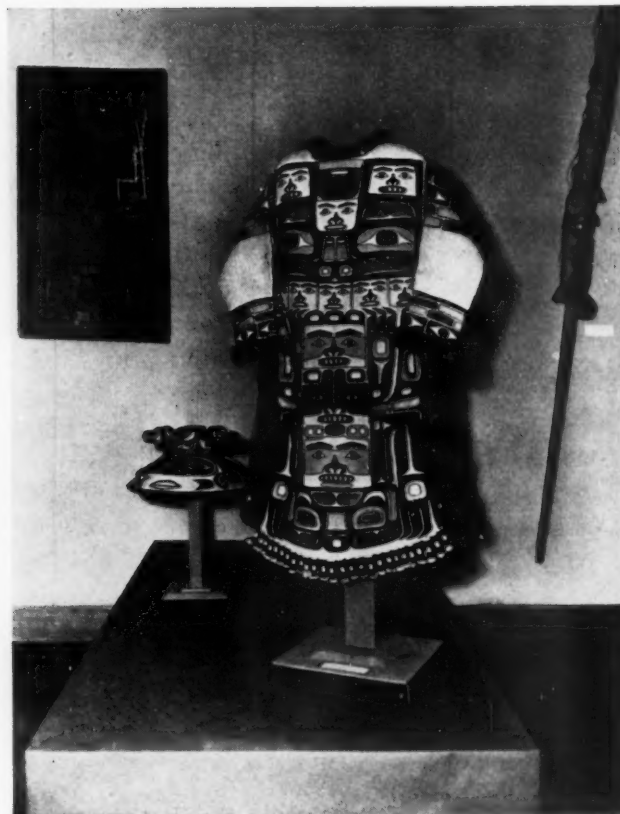
6. Wipe away the sanding dust with a slightly damp cloth or paper towel. Even so, when dry, some dust will remain on the "glaze." Polish briskly with very fine emery paper (400 mesh), followed by erasing the entire surface with an ink eraser. This removes the rest of the sanding dust, and the grit in the eraser polishes the glaze as well as the wire.



A simple piece of contemporary cloisonne showing an all over treatment of floral texture used with only one color



A totemic shirt—Tlingit



A chilkat shirt—Tlingit

ANIMAL SYMBOLS IN NORTHWEST COAST INDIAN DESIGN

CHARLOTTE BAKER MONTGOMERY, Portland, Oregon

With reference to the Portland Art Museum's
recently installed collection —EDITOR

THE society developed by the natives of the northwest coast before the coming of the white man demanded a constant supply of objects of ceremony and display. The accumulation of wealth and property, and the custom of the potlatch at which this wealth was distributed, called for the creation of many works of art. Large feast dishes, ladles, and spoons were made for the feasts. Enormous totem poles, house posts, and house paintings were made to record the ancestry and importance of the chiefs and nobles; hats and robes were made for them to wear. Carved and painted storage boxes were necessary to hold the food and the possessions of the men of property.

Another custom which determined the artistic output of the Indians was the four-months-long series of winter dances. The abundance of food and materials for clothing and shelter which the Northwest Coast Indian had at

hand in the ocean, the rivers, and the forest, made it possible for him to provide for all his physical needs during the spring, summer, and early fall. When the winter months came, his large houses were stocked with firewood, with dried herring, halibut, and salmon, and many sorts of roots and berries. Work ceased and the winter dances began. The chiefs and men of property then took turns in initiating members of their families into the various secret societies. Those selected were "carried away" by Supernatural Beings, and were so changed and possessed by these spirits that they had to be "tamed."

This was the purpose of the series of dances for which costumes, headdresses, masks, ceremonial staffs, and rattles were created. Many of the special objects, notably paintings and masks, were destroyed during the ceremonies and had to be furnished new each year.



A cedar hat—Tlingit

Besides these two conspicuous sources of art activity, there were the many accessories of the shaman, whose rattles, masks, boxes, and charms were part of his stock in trade.

But the art of the Northwest Coast Indian was never a specialized matter. Every article of his everyday life shows his infallible sense of design and his feeling for the special qualities of the materials he used.

This discussion is illustrated with photographs of a few of the thousands of objects in the Portland Art Museum's notable collection of Northwest Coast Indian Art. They have found a place in the Museum purely on their artistic merits. Some knowledge of Indian religious and cultural ideas, however, forms a basis for appreciation of this unique art.

It is apparent, at once, that animal and human forms furnish the motifs of Northwest Coast Indian design. Supernatural Spirits, in the Indian's mythology, appear interchangeably in human or animal form, and animals, removing their "blankets," are revealed in human shape. This sense of unity with the animal and spirit world explains the Indian's use of animal motifs, and his animal forms are never reduced to geometric designs, as in some other primitive arts. He uses the forms to express his

feelings of mystery and awe before the supernatural. He distorts and rearranges them to fit the shape of the object which he is decorating. But always they are chosen with a purpose other than the purely decorative.

A good example of this is the totemic shirt illustrated on page 24. The design, appliqued in red cloth on a blue ground, is strikingly decorative. To the Indian owner, however, it was first of all the Thunderbird, a personal symbol, something in the manner of a monogram or a coat of arms. He had acquired the right to wear it by inheritance, by marriage, or by purchase, and its possession constituted part of his wealth.

In this one design there are over 30 repetitions of a favorite design motif—the circular figure variously interpreted as the eye or the ball-and-socket joint. Sometimes its use seems to be only to fill space, in others it has been said to indicate the independent awareness of separate parts of the body, such as wings, tail, and limbs. Here, also, we see a common method of adapting an animal form to a given space without omitting any of its essential characteristics. In order to show both sides of the head, the two profiles have been joined at the beak and spread out flat. This method is often followed down the whole length of the body.

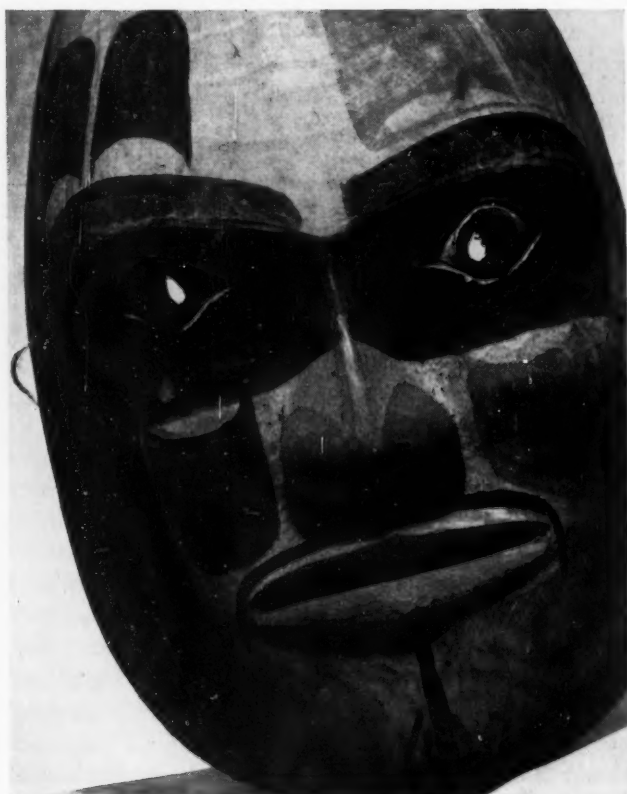


Two miniature slate totem poles

A more drastic rearrangement of the natural forms is shown in the Chilkat shirt. Here, again, the eye design is prominently featured, and faces have been inserted inside of areas symbolizing ears, bodies, and teeth. The large paws of the bear are easily distinguished. This shirt illustrates the adaptation of the native weaving art to a modern garment idea borrowed from the white man. The pattern and the tapestry-weaving technique are identical with those of the older Chilkat blankets which were woven by Tlingit women from pattern boards (such as the one shown on the wall) design by men.

Just as the bear's large paws and sharp claws identify the design on the shirt, certain characteristic features of the shark have been used to symbolize that creature on the cedar hat. The high-domed forehead and the four gill slits are the easily recognizable symbols by which the shark is made known. That done, the Indian artist was free to fit his design to the difficult shape of the wooden hat in any way he saw fit. To complete his rendition of the animal, he added the shape of the shark's tail. The basketry cylinders on the crown of the hat record the fact that the wearer has given five potlatches, thereby attaining much prestige. The beads and dentalium shells of the fringe also attest to his wealth.

A very different version of the shark is seen in the Haida slate carving. An eagle sits upon the forehead of the shark, whose fins and tail have been bent around his body to conform to the shape of the miniature totem pole. His sharp teeth and the gill slits on his cheek are other clues to his identity. The bottom figure on this pole is the



A Tsimshian mask



Sheep-horn spoons—Tlingit

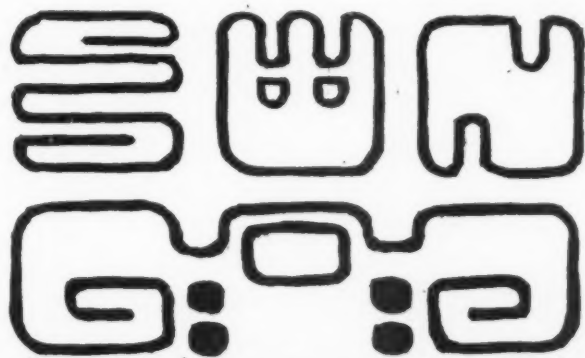
mythical Thunderbird. Notice the ears, which, when placed atop the head, denote that the form is that of a beast, rather than a man. On the left is the lower remainder of a broken totem pole. Raven sits above Beaver, whose symbols are his prominent incisor teeth, his stick of wood held in his paws, and his large, flat tail. In this case the place of the tail is filled by a frog.

A remarkable spoon, shaped and carved from the horn of a mountain sheep, has a mountain goat head, with small horns, affixed to the handle. Above it is a beautifully carved figure of one of the most popular and meaningful Indian subjects—the killer whale. He is portrayed with a large head, wide mouth, blowhole, and his most salient feature, the upright dorsal fin. Often this dorsal fin is used as the sole symbol of the killer whale, and its shape is attached to ceremonial staffs and drums and worn on the backs of certain dancers. While the examples described here have all contained some of the white man's materials in their structure, this spoon, with its

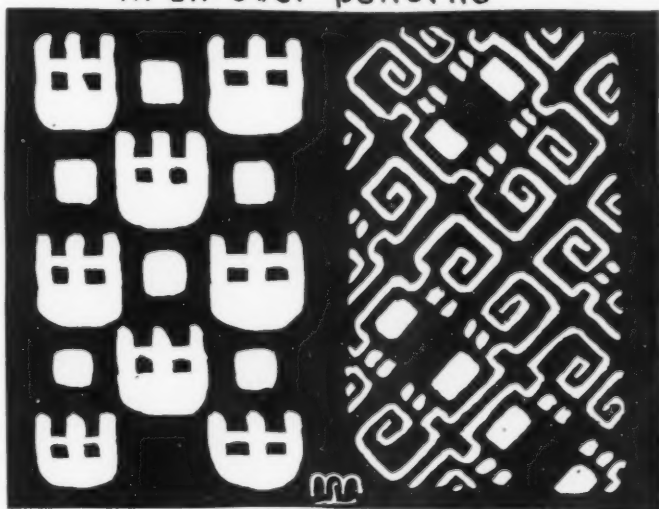
abalone shell inlay and copper rivet, has been made of native materials. Its capacity is nearly two pints, and is reputed to have belonged to a famous Indian "Doctor."

As an example of the essential realism of Northwest Coast Indian Art, the wooden mask is a fine example. A Tsimshian mask of alderwood, its carving shows a vigorous and observant hand. The painting, too, is a realistic copy of the face painting practiced widely among the Indians. The shapes painted on the face were symbols which had meaning and value to their owners. These may have been derived from the fin of the whale, or from feathers.

Other animal symbols found in the art of this region are: dragonfly—big head, slender segmented body; sculpin—two spines over mouth, joined dorsal fins; hawk—enormous hooked beak, point curved back to touch chin; eagle—beak ending in point sharply curved downward; raven—straight beak; wolf—turned-up snout; squid—suction cups.



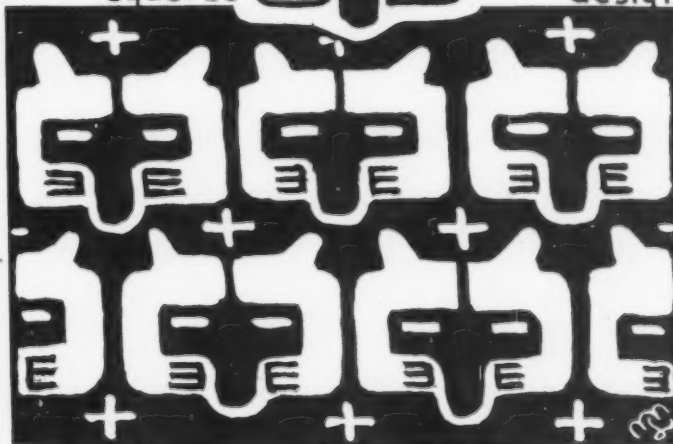
Rounded square units used in all-over patterns



Make animal faces of rounded squares



and you will have unusual design



PAINT THE BIRDS AND FLOWERS AS YOU GO

JESSIE TODD, Laboratory School, University of Chicago

Some of the most interesting art work is done by children when they do it under the spontaneity of excitement. The paint spills and the room isn't quiet. You'll hear such remarks as, "This is the most fun we've had this week."

"I love that color in Mary's bird" or "This corner sparkles, it's so gay."

The illustrations used here show sections of the art storeroom which opens off the art room at the Laboratory School at the University of Chicago. The art room walls were a pale gray so the fifth graders painted birds and flowers on the storeroom walls—in tempera with all the colors of the rainbow in any combination they wished.



DESIGN IS A BRIDGE

ANNA DUNSER
Maplewood, Missouri

DESIGN is the bridge which spans the gap between art techniques, skills, and materials on the one hand and the child's emotional self-expression on the other. Design may bring together the two schools of thought which arise when the question of what art experiences children should be given in school is discussed.

On one side—we will not call them the right and left sides, but rather, the east and west side, with no reference to geographical position—say, the east side is the group who say that the children of all ages should have the opportunity to express themselves freely, finding their own way through materials, developing their own techniques, and incidentally gaining skills. The group says that the children who, with art materials, put their thoughts and feelings into visible form, use their imagination, gain satisfaction, and have courage to go forward into new attempts, should not be deprived of the joy, satisfaction, and security, by adverse criticism.

From the west side, however, comes the cry, "Are the children really having art experiences? Are the results art? Is there any art quality in the work? Will these children develop good taste in homes, clothing, buildings?"

The west side goes on to say that there are certain fundamentals that must not be omitted in the teaching of art if these children are to make the world a more beautiful place in which to live. Color theory, art principles, balance, unity, subordination, recognition of light and dark (and some would add perspective) are among the things that the west side would consider essential.

Design is the bridge.

No matter what the age of the children, whether in kindergarten or in high school, they should have opportunity to judge their own work to the extent of their capacity. When an assignment, self-imposed or designated by the teacher, is completed, the results should be put on display where the creators can see their own work from a distance, and among the other creations. There is nothing that will help any artist, large or small, as much as to see his work in the midst of other pieces, and to see the whole group within the compass of one glance. (This applies to three-dimensional art as well as flat pieces.)

All children from four to ninety will at first just look and enjoy the array of work. Kindergarten children may go no farther than that. It is enough for them.

Primary children, six, seven, eight, or nine years old, will comment on the work, which piece they like best, why they like some better than others. The children will



Betty makes the clown's head large to show the happy smile. Repetition of dots gives interest and unity to the design of the drawing

follow the teacher's guidance and learn to notice design quality, though they do not call it that. They point out the pictures which fill the page well, those which fit the page, and those where the different parts of the picture fit each other. They find examples of strong contrast of light and dark which can be seen well from across the room. The older children will note how the parts of some pictures are held together, by overlapping, by being placed close together, or by having lines connecting parts. In the intermediate grades the children are made conscious of the fact that there is such a thing as design and that it is necessary to make their creations have art quality.

Very small children have a natural sense of design, a fact which most teachers recognize. They distort objects, disregard perspective, and simplify to the nth degree to make things fit the page they are working on. They create good balance, unity and variety. Here the "east" side have right on their side. One need not teach fundamentals for they are already there. The self-expression, inventiveness, the satisfaction and joy are all there and should not be squelched by adverse criticism. The province of the teacher is to be an appreciative audience.

AS THE children grow older they observe drawings by adults or older children; they grow conscious of their lack of skill in making things look like pictures in books. They observe things in nature and realize their lack of skill in making their work a copy of nature. In their effort



Nancy arranges the houses so the doors face toward the center of the picture thus giving it unity. The overlapping trees and houses help, too, in keeping the picture in one unit.

to draw more skillfully they become tense, the work becomes tighter and smaller. All sense of design is lost. This will happen if the teacher is not there with wise guidance. She seeks to eliminate all criticism of manners of drawing. She cannot eliminate it entirely for often parents, older children, other adults, even other teachers may tell the child that his dog doesn't look like a dog or his man is all out of proportion.

By making the children conscious and appreciative of a well-designed piece of work, the teacher will keep them happy and creative. They learn to observe carefully the things about them and put their own interpretation upon them, but always through good design. If the teacher has a group who have done no creative work in the lower grades, she may have difficulty in having them express themselves freely in the beginning. Again, design is the bridge. The children will feel no hesitancy in starting with simple designs. They will enjoy seeing the work of the entire class on the wall and will pick out those that stand out, those that fit the space, and those that hold together as a unit.

When boys and girls realize that the art quality of their work does not depend upon accuracy of drawing they will not hesitate to express themselves in representational drawings. In order to retain design in these drawings, one teacher has used the following device: On the bulletin board she has many samples of the designs made by her

pupils. There are blank spaces where any child may tack his drawing. By a quick sweep of the eyes over the whole group, the child can see whether or not his picture stands out as well in light and dark, whether it fits into the rectangle of the page, as well as the designs on display. It is a good way to overcome weak, timid, poorly spaced drawings.

The teacher must be well trained in all forms of art expression for the best results with children. Even when teaching small children she will need to justify her methods and convert parents to her point of view, for the sake of the children.

Let us imagine the following conversation taking place between the teacher and an uninformed adult who has come to visit and view the display of art work.

Visitor: You say this is good, but look at the length of the arms and legs compared with the size of the head.

Teacher: Children have much larger heads in proportion to their bodies than do adults. Children have not been taught this, but perhaps they feel it. They increase that feeling through exaggeration. We would not want to sacrifice the child's satisfaction and confidence for more accurate proportions of the human body; anyway, what are the accurate proportions? There is so much variation from person to person.

Visitor: I suppose you are right—but here is a picture of a house and the chimney leans out. Why don't you have the child draw the chimney upright?

Teacher: The roof is an oblique line. A chimney put on at right angles to the line of the roof makes a much stronger design than the vertical line could make. The triangular space in the corner of the paper is used much better by having the chimney project out at that angle. The child does things in a simple, direct way and achieves good design. That sense of design leads to good taste.

Visitor: Here a child has painted a strip of blue at the top for sky and a strip of green at the bottom for the grass and the objects in between. Should he bring the blue down to meet the green?

Teacher: The child paints only what he knows and feels. The sky is above him, the grass beneath his feet and he is in between. He doesn't know that adults think the ground and the sky meet. But aside from realism, the child has made a good design by tying the whole picture

together with color at bottom and top and leaving a good contrast of light and dark in between.

Visitor: What about this painting? It looks something like a flower, but what kind of flower is it?

Teacher: It is a design unit. Try to imagine this unit repeated close together in a row. See what a nice border it would make. Look at this naturalistic rendering of a violet in this book. If we attempted to repeat it as a border the units would not fit one next to the other. The adult who draws flowers naturalistically must alter his drawing to make a design. The child makes it a good design in the first place.

Visitor: Do the children in the upper grades make good designs of all their work, too?

Teacher: We try to make them conscious of design. They find few people who appreciate design quality in drawings so the teacher must be alert and show the children that design is the bridge which transports their drawings over into the realm of art.



Large crayon and paint floral designs were made by the fifth grade. Similarity of petal forms and crayon lines keeps the design in unity



The older children using stencils and water color discovered that one or more units overlapped in all-over design will form the design for a larger unit and that a wide margin helps to give unity



Under direction of Miss Ruth Green, non objective design was used for block printing by the seventh grade at Highland School, Atlanta, Georgia

NON OBJECTIVE AND ABSTRACT DESIGN

ELISE REID BOYLSTON, Atlanta, Georgia

SINCE abstract and non objective designs are exerting such a powerful influence on the art of today, it behooves us as art educators to see that an understanding and appreciation of it is laid in the elementary schools. It is a new and exciting approach to decorative and functional design without regard for realism in form and color.

When classes are introduced to this type of art, they are inclined to look askance and designate it as crazy, but as they sense the delightful possibilities of free creative expression, they become eager to explore the intriguing realm of pure fantasy and imagination. It is as fascinating to the kindergartner as to the pupil of high-school age, and as it requires no previous training or so-called talent, it provides a delightful stimulus to the art education program of today.

Color photography has relegated naturalistic design to the past. Instead, the function of abstract and non objective art is to produce an emotional response. It is chiefly concerned with the reaction it creates through interesting and unusual color effects. Just as certain musical compositions do not tell a story, but are enjoyed for their tonal effects, so there are paintings whose movements and color combinations exist for their beauty alone.

When interest is centered in design rather than on the representation of a concrete object, the imagination is freed, and the result is felt rather than understood. It is a

spiritual satisfaction. Children like to experiment with form, line, and color, as well as texture; and they delight in finding fantastic shapes in a mass of scribbles that have an individual meaning for them alone. Since they live in a world of imagination, the unusual exerts a strong appeal and there is no limit to the creativeness which is freed through this medium of expression.

Abstract and non objective design may originate in a concrete idea and become a painting in which no object is shown realistically. Non objective design means no object design, and abstract design may be thought of as a simplified interpretation of an object. It may be distorted so that only portions of the idea are recognizable. It has length and breadth, but it is not concerned with depth and, like all good compositions, it should be equally pleasing when viewed from any angle. It is not a method of designing without rhyme or reason, but it should be carefully planned and organized according to art principles. There should be a center of interest, occult balance, contrast, repetition, rhythm, and sequence. Strong subject matter may balance a blank space, and powerful color schemes might be a suitable foil for neutral areas. There must be interest, pattern, exciting color combinations, and appropriate and definite mood.

This type of art expression is like seeing a whole menagerie in the clouds, or finding fantastic shapes and abstract forms of familiar objects in the fire. Abstractions

are so far removed from the original object, and the shapes are so distorted to form a decorative and pleasing design that the results bear little or no resemblance to it. Interest is added when a title inspired by the initial idea or the mood expressed is given the completed composition. The name, however, must not be commonplace. It must be dramatic, and intrigue the imagination so that it starts a new thought in the onlooker, and stimulates a spirit of adventure.

In motivating abstract or non objective design, children must have suggestive encouragement, and there must be something tangible to use as a springboard; that is, the method must be brought within their understanding. The approaches to this rather intangible subject are innumerable, and any idea may initiate the design. However, the object or thought must not be translated too literally, and the colors may be used arbitrarily as the artist wills. Distortion is used to render the design more pleasing and the movements more rhythmic.

A method which appeals to the child's spirit of adventure starts with the scribble—in the curves and lines of which may be found fish, turtles, faces, and all sorts of exotic creatures that never existed. This simple approach instills confidence in the child. Anyone can do it. It is like a game that requires no special aptitude.

Music also inspires rhythmic lines and movements in which are found abstract shapes. Some musical compositions glide, some march, and some jitterbug. The resulting painting should have large, small, and medium sized masses, and the background areas should be as interesting as the foreground itself.

Beginning with a familiar idea, such as a picnic, one reduces the related objects to the abstract form. The stream may be shown as a curved line, the picnic ground may become an oblong shape with the people as ellipses in varying groups and overlapping areas. The joy of eating and frolicking may be interpreted in yellow, excitement in red, and the rest may be blue for an unclouded day, with open mouths as the center of interest. With this beginning, the fundamental principles of good design are brought into the picture.

Another idea for interpretation might be a trip to Mars with the torpedo, the round planet in space, the people, the path they took, their adventures, and their emotional reaction from such an adventure. Design qualities might be introduced in the vegetation and atmospheric qualities.

An abstract idea such as motion may be interpreted by sharply oblique lines—with curves for rhythm, broken lines for action, circles for perpetual motion, and symbols such as the pendulum and means of transportation for shapes to give contrast and interest.

Beginning with an interesting spot to attract attention, and using lines and masses leading the eye to it, abstract and non objective design comes to life. Circles and other shapes with variety of lines and spaces, texture and pleasing combinations of color—all serve as an outlet for the imagination; and whatever method of approach is used, the boys and girls will have grown in appreciation and understanding of non objective and abstract design that are influencing, so vitally, the art of today.



Non objective designs executed in wax crayon upon manila paper by students of Ruth Green at Atlanta, Georgia

CREATIVE COMPOSITION IN THE JUNIOR HIGH SCHOOL

MAUD T. HARTNESS
Tampa, Florida



IN THE art program of the junior high school, particularly the seventh and eighth grades, there is no other exercise more valuable than that of composition. Here is an excellent chance to correlate subjects in the school curriculum, to teach orderly thinking and, finally, to aid the teacher in her attempt to develop in her pupils, artistic sense and appreciation.

Going to the junior high school after experience in the more advanced work at a senior high school, I realized that different ways and means would need to be devised in order to reach the goals set for the students. In the field of teaching composition and design, a method worked out to meet the needs of the group can prove satisfactory. Pupils like lessons of this kind.

There are two steps involved: A preliminary, which is teaching the student to draw the common things about him by observation; and a second, attempting to teach the "feel" of a good composition by composing it, much as he is taught to write a theme or composition in his English class.

Learning to observe objects and to draw them can be fun—like a game—and will aid the pupil to express his ideas on paper, as well as intrigue him. Upon that theory, using squares, ovals, or circles as a framework from which to start, has great advantages. So a discussion of these shapes begins the lesson and, with quick sketches on the board, the teacher may demonstrate the way two ovals placed at different angles can easily be transformed into a squirrel, rabbit, goose, or other subjects as houses, flowers and heads, still using the square or circle or a combination, as the case may be.

At this point we decide what the theme of our composition shall be; and let us suppose by way of explanation, that the choice is squirrel. We talk at great length of squirrels—their characteristics; the bushy tail, held like a plume; the pointed nose and small ears; the whiskers; squirrels of different kinds and color. Sometimes the class, with eyes closed, will try to see in the mind's eye the picture of the squirrel running up and down a tree or log, scampering across the grass, or holding a nut in his "hands"—seemingly in silent debate with himself. All the while I am describing as vividly as I can these pictures of the squirrel that I want the class to imagine.

Now the class is ready to draw and, reminded of the manner and way that ovals may easily be transformed into squirrels, they are told to stretch the thumb and forefinger as far apart as possible to get a good length to use for the diameter of the oval that soon will be the squirrel's body. From this exercise, squirrels of all kinds begin to appear and each pupil submits at least four for inspection and group criticism or approval.

Now all are ready for the scissors to cut out the squirrels they have drawn to use as shapes for their design. Each student uses his own original squirrel design as the basis of his own composition.

Before beginning the final step in composition, a class discussion on what is meant by the center of interest, space relationship, balance, rhythmic lines as well as the decorative and environmental and realistic in design takes place. Junior high school pupils are beginning to appreciate the meaning of individuality and originality, and should decide for themselves all details pertaining to the "composition" game.

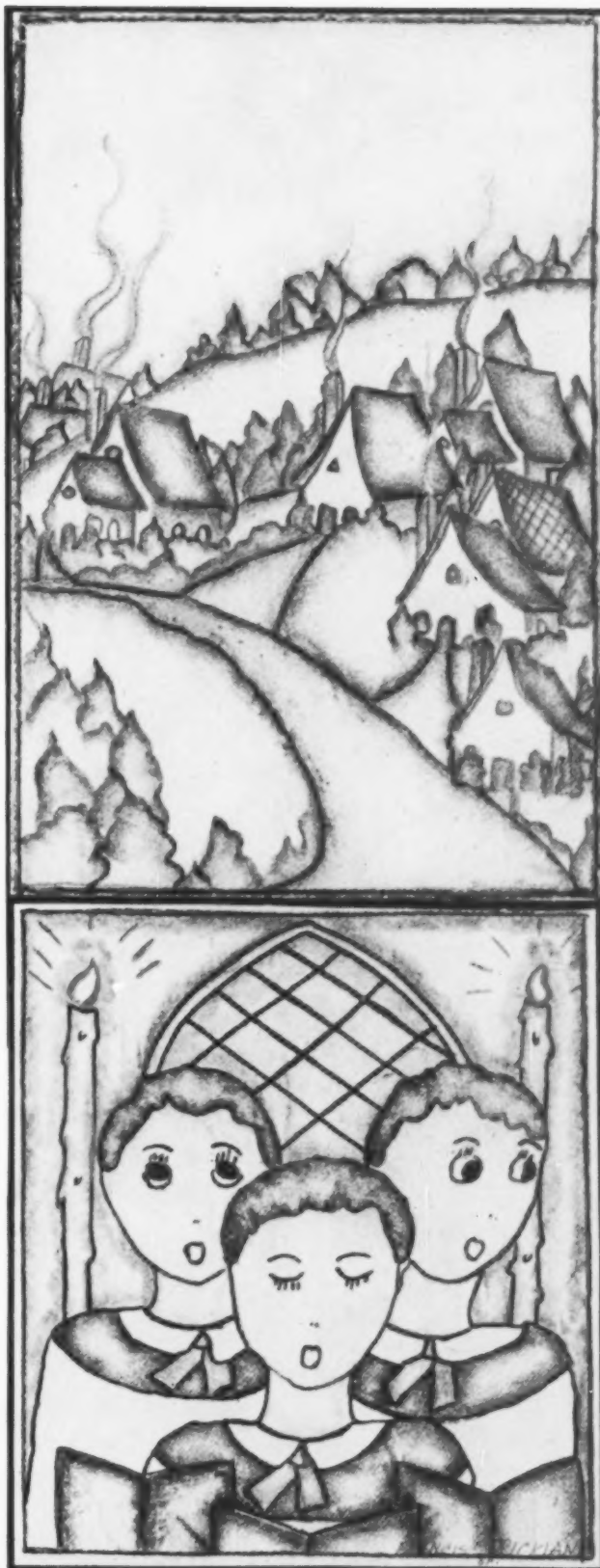
They have ready at least two of their best and, if possible, four of their best original shapes which they move about in different positions, sometimes in groups, sometimes lightly overlapping, never in the true center of the chosen area; working to find a good arrangement that has fine space relationship, balance and rhythmic lines. Pupils are told to see that the background forms irregular shapes, pleasing to the eye in both size and outline. It is not long before all seem to get the "feel" of good composition with results often unusual.

WITH their compositions arranged satisfactorily and their original shapes carefully held in place, they draw the design, leaving any details and a decorative background for later.

As the environmental element figures large in the thinking of the teenage group, the question of making their designs decorative is important. The idea of simplicity, rhythm and often good taste should be impressed on the young designers. A few suggestions of ideas from the teacher often start original thinking and frequently result in most interesting designs that surprise and delight her pupils and herself.

When planning the color scheme, good results can be obtained if first the original design is carefully rendered in black, gray, and white, with a soft-lead pencil. This helps the pupil decide where the dark and light color should be and where the repetition of colors in the various parts of the composition should be.

As pupils reach the junior high age, they become more sensitive in their desire to execute a really finished piece of work and they can be taught appreciation for that skill. This method I have described, while in some respects is mechanical, does help the average student become confident in finding a way to original work in design and composition.



BASIC DESIGN IN TAPA

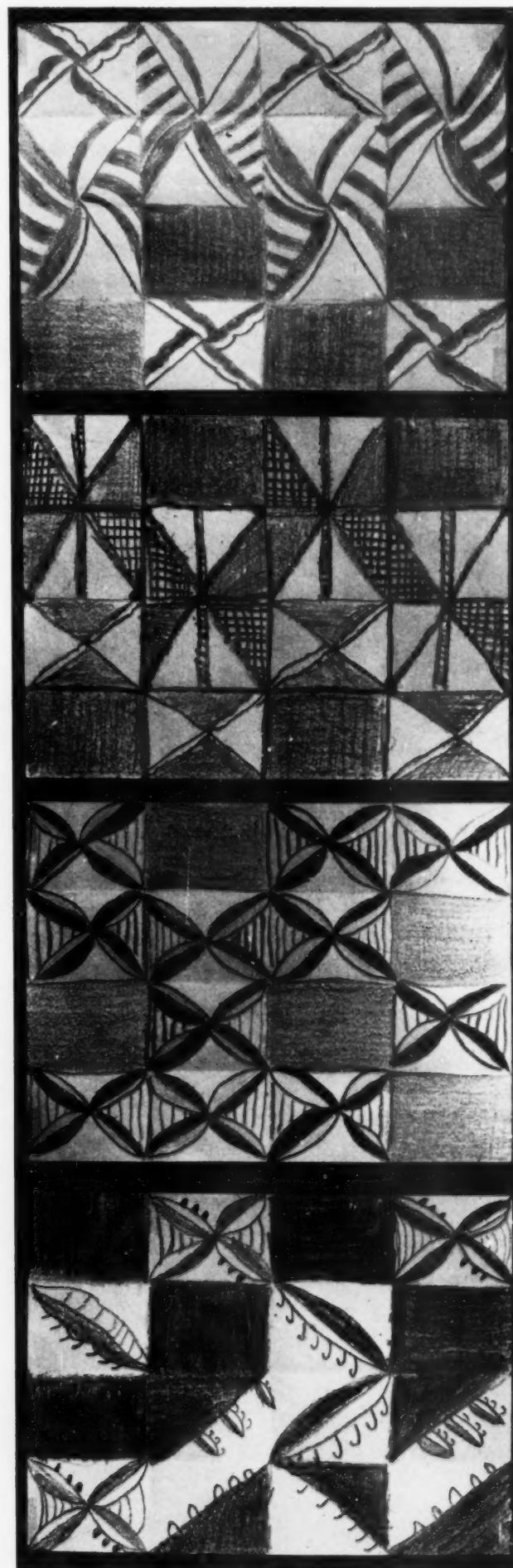
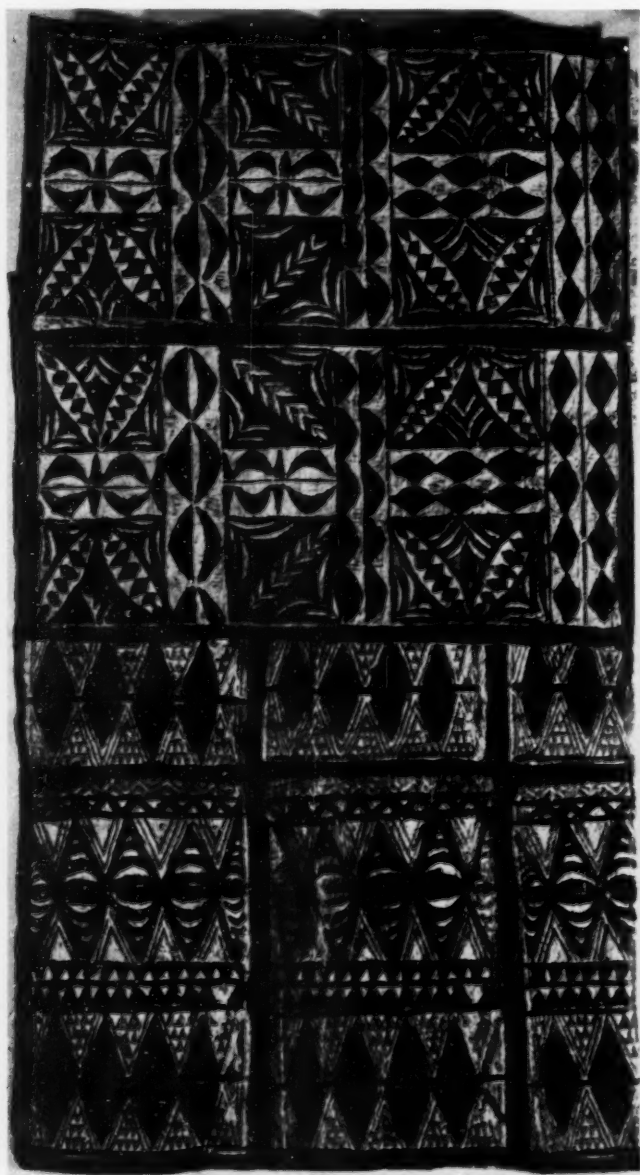
GERTRUDE LAKE

THIRD and fifth graders under direction of Hazel Wagner and Bertha Green discovered how much fun it was to make designs as the islanders once did, upon their bark cloth or tapa.*

First they discussed the natives and how they made their cloth from the paper mulberry tree and what they used for paint and brushes and then observed that they arranged their designs in checkerboard squares with accented areas.

Sheets of paper were folded into sixteen blocks. Using one colored crayon, the pupils worked out a surface design either with the regular alternating blocks of solid color and pattern, or with a double-block motif, single-block motif, and solid color. As the islanders did, they used abstract leaf forms and line in their designs.

*See SCHOOL ARTS—September 1944



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DESIGN IS BALANCE

(Continued from page 9)

During the Greek cultures when Art took on a definite decorative purpose, the subject matter was given decided lines of direction so as to conform to the areas chosen for decoration upon ceramics. Many of these motifs conform to types of direction as shown in vertical, horizontal, diagonal, compound curve, and spiral motifs. (See Line and Radiance Chart.)

RADIANCE

Radiance can be used as a term to describe the arrangement or direction of more than one line. Most motifs which show Radiance are a combination of the principles of Line, Rhythm and Measure, which result in a feeling of growth from a given point. Five types are shown in illustration.

The form of designs which radiate from a central point fall into this class, and include the Cross, Star, and Rosette styles of design motifs—a huge and fascinating classification within itself.

Again, ancient design shows excellent and consistent examples of Radiation in simple design forms.

UNITY

The bounding or tying-in of one form to another, making the various lines, areas or forms of our desired plan become design, requires bringing the various areas of our plan into visual oneness, thus achieving balance by harmony or Unity.

Some of Nature's forms which are angular in construction, as the frog, are composed of a group of forms of similar shape. The head is squarish and attached to a rather square body; the legs are elongated forms, but when drawn in, they too take on angular form. When all these parts are assembled into one motif it takes on a consistently balanced arrangement and completes a compact form. Thus, the frog is an example of Unity in Nature.

In design, unity may be achieved by making the subject conform to the area which is to be decorated. Similarity of rendering, or technique, can also produce unity. Last but not least, the material used and its limitations will give natural unity to handicraft objects.

The analysis of design—its fundamental principles and classifications—is a subject which should have a definite appeal to students as a study and research subject.

By analyzing and making collections of design types, the subject becomes an intriguing game and students never before interested, or those who are not naturally creative, can gain confidence and interest that may encourage them to try designing for themselves.

WHAT IS ART

(Continued from page 18)

appears and a new member of the phalanx emerges. This is far from being a joke. It is a tragic truth.

Let us see now what happened to humanity at that crucial point, when the Roman Empire collapsed.

In the noise of the gladiator-tournaments and bacchanaliae, some disturbing rumors reached the Caesar's capital about a blasphemous Rebel of a Jew who was preaching in the eastern corner of the Imperium. He was reported to have incited the

(Continued on page 11-a)



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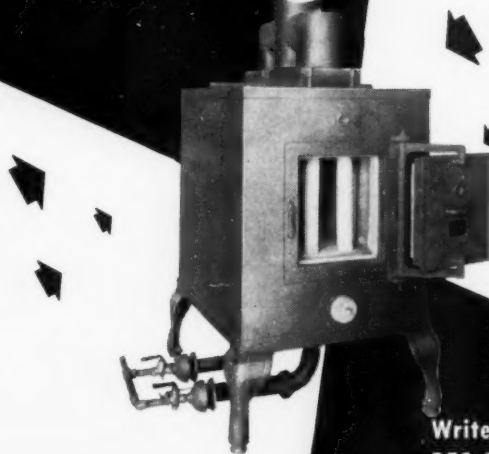


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(Continued from page 9a)

lower masses by speaking in fiery words about a God, the Only One, predicting incessant sufferings for those who did not follow Him. The rumors were first laughed off but as more details leaked through, some of the oppressed and abused (slaves, racketed paupers, etc.) began to wonder.

Soon after the Rebel was executed, a secret society took shape in Rome, their sign being the Cross on which the Prophet had to die. As years went by and the situation in Rome grew from bad to worse under the megalomaniacs, the number of sectarians steadily grew, joined also by those from the higher social ranks. Terror, persecution, and executions in public did not help the Caesar to block the way for the extending secret movement. The Christians, as they called themselves, gathered in the dark, humid cellars (catacombs) in Rome's suburbs and worshipped the new God with strictly set rites. In those same catacombs a new era developed—a new creed and culture which, during a few centuries, became the culture of Europe, spreading like flame in dry hay, giving a new direction to mankind.

Jesus, like Judaism of which He was a born member, condemned all forms of idolatry to which fine art (figural) also belonged. How was it possible that as soon as the new creed landed on the shores of Europe it generated a powerful art which so greatly helped the new creed's success?

The Romans were practical and realistic people. The One God idea was a sheer abstraction and God was devoid of prophanizations; He was not meant to be a human being; He was living in Heaven, another abstraction. But to "sell" the idea and conception to practical and realistic Romans, early Christian teachers found it wise to let them depict God the way Zeus and later Jupiter were depicted—an old Gentleman dressed in toga, sitting on the clouds (though not on Olympus proper).

Once started, the abstract idea was illustrated in realistic terms, and holy pictures began to cover the dark walls of the catacombs. Those images were made mostly by zealous dilettantes because professional artists in decadent Rome had no reason to join the persecuted ranks of the Sectarrians.

Those early Christian murals were painted with primitive tools and mostly at torchlight. Still, the visuality behind those works is nothing short of that noticeable in contemporary Roman (pagan) art. However summarized, we see the marks of light and shadow, the modeling of relief form, and there is something else we must point out here: Heaven, being an imaginary "place," cannot be explained in geographic terms. The idea seems much as a primitive form of infinite space—a poetic conception of practically third dimension. Still, it was depicted in realistic terms and thus the whole complex of the abstraction was presented in easily understandable terms for the sake of (excuse me for the profanity of the expression) propaganda purposes. At the same time and for the same reasons, early Christian art became a logical continuation of pagan-Roman, though there certainly was a considerable lull, if not back-drop, in the course of development—naturally, because the new creed took some time to establish itself in the minds.

The art of the catacombs is a fascinatingly expressive one, simple and straightforward. Its penetrating power is due to its simplicity. The pictures are like short sentences that hit and stay as fundamental truth without side talk. Just one glance at them is an unforgettable experience.

It is undeniable that early Christian art documents a vivid, powerful imagination and, however rigid, it is "hot" with emotional tension. The artist was a servant of the Church but also a deeply religious Christian and his work was a combination of mere creed and nature-observation, the latter directed or prejudiced by the former. In order to be more genuinely convincing, he had to observe nature with curious eyes. With some marks of relief, the works are nearer to two-dimensional presentations pompously ornated with metallic colors (gold and silver). They are less imaginary than depictive, with the subject matter as primary reason for their existence.

Already in that early phase of outright European art we can soon detect the local character—works produced in Greece are different from those made by Italian artists in Italy (Ravenna). But Byzantine was strictly Christian art, the outgrowth of Christian ideals, morality, and principles. Christian faith gave it character, and as the local divergencies began to take more definite shapes, it resulted in what we know as Gothic Art which we shall discuss in our next article.

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(Continued from Cover II)

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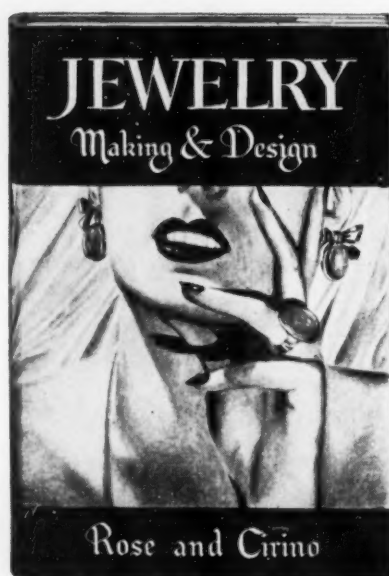
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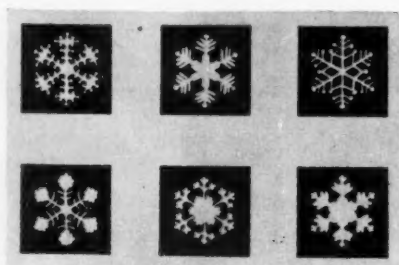
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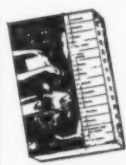
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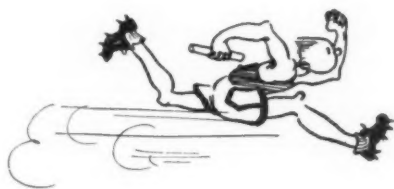
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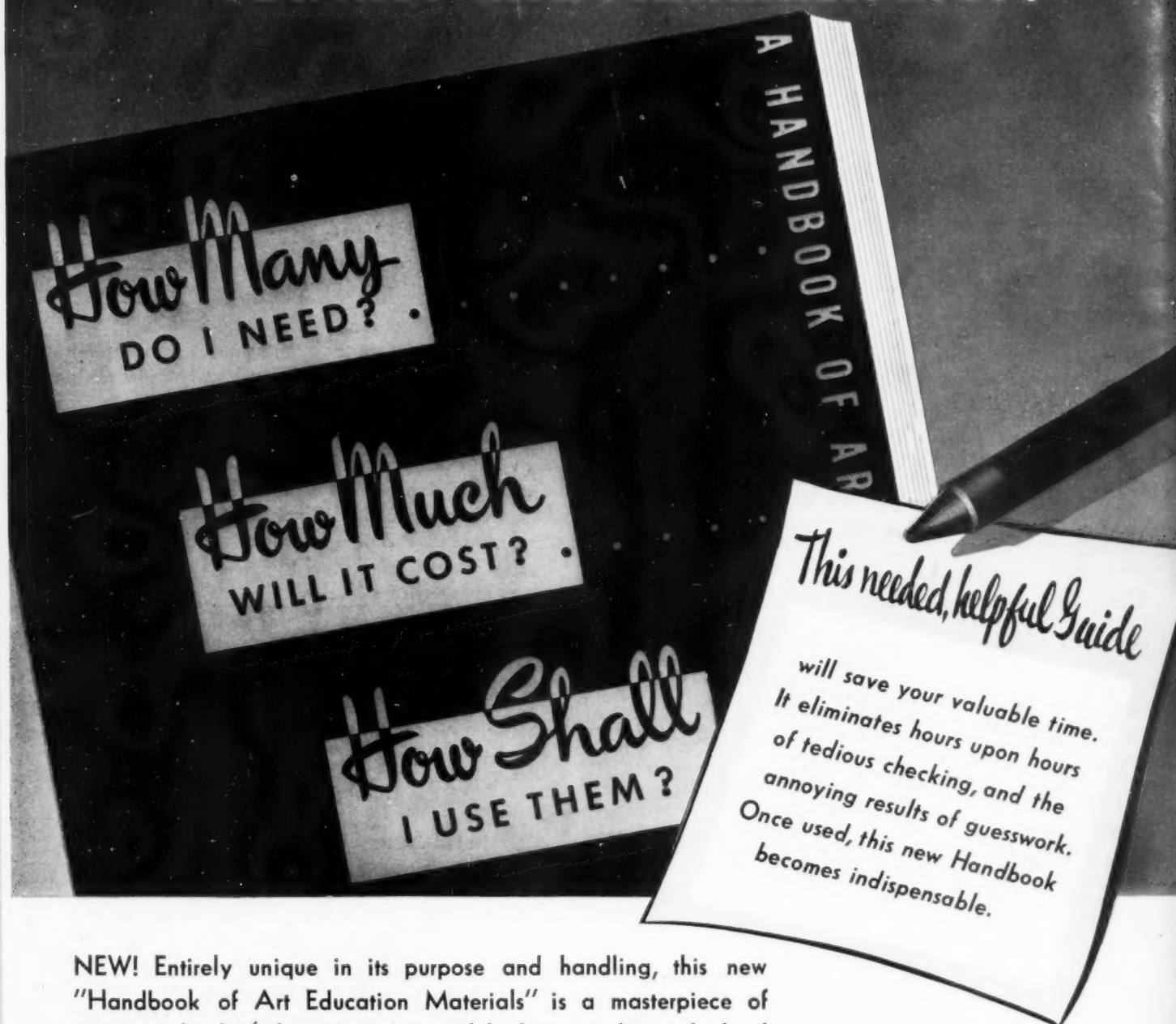
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